

Behold, how good and joyful

Psalm 133: 1,3,4

Jonathan Battishill (1738 - 1801)

arr. Frederick Bridge (1844 -1924)

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Allegro moderato ♩ = 88

The musical score consists of five staves for voices and one staff for the organ. The voices are arranged in two groups: Soprano 1 and Soprano 2, Alto, Tenor, and Bass. The organ staff is positioned below the vocal staves. The key signature is three flats, and the time signature is common time (indicated by '3'). The vocal parts sing a four-line phrase: 'Behold, how good and joyful a thing it is, is, breth-' followed by a repeat sign. The organ part provides harmonic support with sustained notes and chords.

≡

5

The continuation of the musical score begins at measure 5. The vocal parts sing a new phrase: '- ren, to dwell to - ge - ther in u - ni - ty, be - hold,' followed by a repeat sign. The organ part continues to provide harmonic support. The vocal parts then sing another phrase: 'breth - ren, to dwell to - ge - ther in u - ni - ty, be -' followed by a repeat sign. The organ part continues to provide harmonic support. The vocal parts then sing another phrase: '- ren, to dwell to - geth - er in u - ni - ty' followed by a repeat sign. The organ part continues to provide harmonic support.

11

S. 1 be - hold, breath - ren, to dwell to -

S. 2 be - hold, to dwell

A. hold, be - hold, breath - ren, to dwell to - ge - - ther

T. hold, breath - ren, to dwell in u - ni - ty, breath - ren, to

B. - ren, to dwell to - ge - - ther in u - ni - - ty, in

Org.



16

S. 1 ge - ther in u - ni - ty, in u - ni - ty, breath - ren, to dwell, breath -

S. 2 — to - ge - - - ther, breath - ren, to dwell, breath -

A. breath - - ren, to dwell to - ge - - ther in u - ni -

T. dwell to - ge - - - ther in u - - - ni -

B. — u - ni - - ty, be -

Org.

21

S. 1 - ren to dwell to - ge - ther in u - ni - ty, breth - ren, to

S. 2 - ren to dwell to - ge - ther in u - ni - ty, breth - ren, to

A. ty, to dwell in u - ni - ty, to dwell to -

T. 8 ty, be - hold, breth - ren, to

B. hold, breth - ren, to

Org.



27

S. 1 dwell - to - ge - ther in u - ni - ty, be - hold, be -

S. 2 dwell - to - ge - ther in u - ni - ty, be - hold, be - hold, how good -

A. ge - ther in u - ni - ty, breth - ren, to dwell in u -

T. 8 dwell, to dwell in u - ni - ty, in u - ni - ty, breth -

B. dwell - to - ge - ther in u - ni - ty, to - ge - ther in u - ni -

Org.

32

S. 1 hold, how good _____ and joy - ful to _____

S. 2 _____ and joy - ful to _____

A. ni - ty, how good, _____ how good and joy - ful to

T. - ren, to dwell, to dwell _____ in u - - - ni - ty, to

B. - ty, be - hold, _____ how good _____ and joy - ful to

Org.



37

S. 1 — dwell in u - ni - ty, to dwell, breath - ren, to dwell _____ in

S. 2 — dwell in _____ u - ni - ty, breath - ren, to dwell _____ in

A. dwell in u - - - ni - ty, breath - ren, to dwell _____ in

T. dwell in u - - - ni - - - ty, breath - - ren, to dwell in

B. dwell in u - - - ni - - - ty, breath - - ren, to dwell _____ in

Org.

42

S. 1 u - ni - - ty, *p* be - hold, be - hold, how

S. 2 u - ni - - ty, *p* be - hold, be - hold, how good and

A. u - ni - - ty, *p* breth - - ren, to dwell in u - - ni -

T. *p* u - ni - - ty, in u - ni - ty, breth - - ren, to

B. u - ni - - ty, to - - ge - ther in u - - ni - ty,

Org.



47

S. 1 good____ and joy - ful *f* to____ dwell in

S. 2 joy - ful *f* to____ dwell in

A. ty, how good,____ how good and joy - ful to dwell in

T. *f* dwell, to dwell in u - - - ni - ty, to dwell in

B. *f* be - hold,____ how good____ and joy - ful to dwell in

Org.

52

molto rall.

S. 1 u - ni - ty, to dwell, breath - ren, to dwell in u - ni - ty.
 S. 2 — u - ni - ty, breath - ren, to dwell in u - ni - ty.
 A. u - - ni - ty, breath - ren, to dwell in u - ni - ty.
 T. 8 u - ni - ty, breath - ren, to dwell in u - ni - ty.
 B. u - ni - ty, breath - ren, to dwell in u - ni - ty.
 Org. *molto rall.*

Andante con espressivo

S. It is like the dew of Her - non, which fell up -
 A. It is like the dew of Her - - non,
 T. 8 It is like the dew of Her - non, which fell up -
 B. It is like the dew of Her - non, which

61

S. on the hill of Zi - on. For
 A. on the hill of Zi - on, up - on the hill of Zi - on.
 T. 8 on the hill of Zi - on, up - on the hill of Zi - on.
 B. fell up - on the hill, the hill of Zi - on.

65

S. there the Lord prom - - ised His bless - ing, His bless - ing, prom -

A. For there the Lord prom - ised His

T. For there the Lord prom - ised His bless - ing, His

B. For there the Lord prom - ised His bless - ing, His

mf

S. - ised His bless - ing, and life for ev - er, for ev - er -

A. bless - ing, And life for ev - er - more,

T. bless - ing, and life for ev - er, and

B. bless - ing, and

73

S. more, for ev - er - more, and life for ev -

A. — and life for ev -

T. life, and life for ev - er - more, and life for ev -

B. life for ev - er - more, and life for ev - er, ev -

f

S. - - er - more, and life for ev - er -

A. - - er - more, and life

T. - - er - more, and life for ev - er - more, life

B. - - er - more, and life for ev - er - more, life for

81

S. more. for ev - er - more, for ev - - - - er -

A. — for ev - er - more, life for ev - er, ev - - - - er -

T. — for ev - er - more, and life for ev - er - more, for ev - er -

B. ev - - - er - more, and life for ev - er, ev - - - er -

85

S. more, for ev - er - more, and life for ev - er - more,

A. more, and life for ev - er - more,

T. more, and life for ev - er - more, life for ev - - - er -

B. more, for ev - - - er - more, and life for ev - er - more,

89

f

S. — and life, and life for ev - - - er -

A. *f* foe ev - er - more, and life for ev - - - er -

T. *f* more, for ev - er - more, and life for ev - - - er -

B. *f* life for ev - - - er - more, and life for ev - - - er -

rall.

93

Much slower

S. more, for ev - - - er - more.

A. more, and life for ev - - - er - more.

T. more, and life for ev - er, ev - - - er - more.

B. more, and life for ev - - - er - more.

Tempo primo

f

S. 1 Be - hold, how good and joy - ful a thing it is, breth -

S. 2 Be - hold, how good and joy - ful a thing it is, breth -

A. Be - hold, how good and joy - ful a thing it is, _____

T. Be - hold, how good and joy - ful a thing it is, _____

B. Be - hold, how good and joy - ful a thing it is, _____ breth -

Tempo primo

Org. *f*



101

S. 1 - ren, to dwell to - ge - ther in u - ni - ty,

S. 2 - ren, to dwell to - ge - ther in u - ni - ty,

A. breath - ren, to dwell in u - ni - ty, breath -

T. breath - ren, to dwell to - ge - ther in u - ni - ty, in

B. - ren, to dwell to - geth - er in u - ni - ty, in

Org.

105

S. 1 be - hold, be - hold, how good_____ and joy - ful

S. 2 be - hold, be - hold, how good_____ and joy - ful

A. - ren, to dwell in u - ni - ty, how good,____ how

T. u - ni - ty, breath - ren, to dwell, to dwell____ in u -

B. ge - ther in u - ni - ty, be - hold,____ how good

Org.

110

S. 1 to____ dwell in u - ni - ty,____ to____ dwell,

S. 2 to____ dwell in____ u - ni - ty,____ breath -

A. good and joy - ful to dwell____ in u - - ni - ty,____ breath -

T. - - ni - ty,____ to dwell____ in u - - ni - - ty,____ breath -

B. _____ and joy - ful to dwell____ in u - - ni - ty,____ breath -

Org.

115 *molto rall.*

S. 1 breath - ren, to dwell in u - ni - ty. A - men.

S. 2 - ren, to dwell in u - ni - ty. A - men.

A. ren, to dwell in u - ni - ty. A - men.

T. 8 - ren, to dwell in u - ni - ty. A - men.

B. - ren, to dwell in u - ni - ty. A - men.

Org. *molto rall.*

The musical score consists of six staves. The top five staves are for voices: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the Organ. The music is in common time, with a key signature of B-flat major (two flats). Measure 115 begins with a forte dynamic (indicated by a large 'F') followed by a rallentando (indicated by 'rall.' above the staff). The vocal parts enter sequentially, with S. 1 starting on 'breath', S. 2 on 'ren', A. on 'ren', T. on 'ren', and B. on 'ren'. Each voice has a unique melodic line with sustained notes and grace notes. The organ part provides harmonic support with sustained bass notes and chords. The vocal parts sing a hymn-like melody with sustained notes and grace notes. The organ part provides harmonic support with sustained bass notes and chords.