

Concord: 2*. Meetinghouse

(*harmony despite diversity)

William Kethe (1561), after Psalm 100

Loys Bourgeois (1551); arr. by Peter Bird

First time: Emphasize enunciation and differences;

Second time: Emphasize harmony and blend.

Andante ♩ = 90

SOPRANO

1. All peo-ple that on earth do dwell, Sing to the Lord with
3. For why? The Lord our God is good, His mer-cy is for-

ALTO

1. All peo-ple that on earth do dwell, Sing to the Lord with cheer -
3. For why? The Lord our God is good, His mer-cy is for ev -

TENOR

1. All peo-ple that on earth do dwell, Sing -
3. For why? The Lord our God is good, His -

BASS

1. All peo-ple that on earth
3. For why? The Lord our God

ORGAN

modest, everyday registration

11

S.

cheer - ful voice: Him serve with fear, His praise forth tell, Come -
ev - er sure; His truth at all times firm - ly stood, And -

A.

ful voice: Him serve with fear, His praise forth tell, Come ye be -
er sure; His truth at all times firm - ly stood, And shall from

T.

to the Lord with cheer - ful voice: Him serve with fear, His praise forth -
mer-cy is for - ev - er sure; His truth at all times firm - ly -

B.

do dwell, Sing - to the Lord with cheer - ful voice: Him serve with
is good, His mer-cy is for - ev - er sure; His truth at

ORG.

Concord: 2. Meetinghouse

21 **2nd time: rall. Fine**

S. ye be - fore Him and re - jice. Re - jice!
shall from age to age en - dure. A - men.

A. fore Him and age re - jice. Re - jice!
age to age en - dure. A - men.

T. tell, Come_ ye be - fore Him and re - jice. Re - jice!
stood, And_ shall from age to age en - dure. A - men.

B. fear, His praise forth tell, Come ye be - fore Him and re - jice.
all times firm - ly stood, And shall from age to age en - dure.

ORG. **2nd time: rall. Fine**

32 **Moderato (♩=110)**

S. 2.O, en - ter then His

A. 2.O, en - ter then His gates with

T. 2.O, en - ter then His gates with

B. 2.O, en - ter then His gates with

ORG. **Moderato (♩=110)**
flute
principal, coupled

37

S. gates with praise, Praise! Ap - proach with joy His

A. praise. Al - le - lu - ia! Ap - proach with joy His

T. 8 praise, Ap - proach with joy His

B. praise. En - ter with praise! Ap - proach with joy His

ORG.

42

S. courts un - to. Al - le - lu - ia! Praise,

A. courts. Al - le - lu - ia! Al - le - lu - ia! Praise,

T. 8 courts un - to; Oh, Praise,

B. courts un - to; Ap - proach! Praise,

ORG.

Concord: 2. Meetinghouse

47

S. laud, and bless His name al - ways, Al - le - lu - ia!

A. laud, and bless His name al - ways, Al - le - lu - i - a!

T. laud, and bless His name al - ways, Al - le - lu - ia!

B. laud, and bless His name al - ways, Al - le - lu - ia!

ORG.

52 **rall.** - - - - - **Andante** ♩ = 90 **D.C. al Fine**

S. For it is seem-ly so to do.

A. For it is seem-ly so to do.

T. For it is seem-ly so to do.

B. For it is seem-ly so to do.

ORG. **rall.** - - - - - **Andante** ♩ = 90 **D.C. al Fine**

initial registration

Concord: 2*. Meetinghouse

ORGAN

(*harmony despite diversity)

William Kethe (1561), after Psalm 100

Loys Bourgeois (1551); arr. by Peter Bird

Andante ♩ = 90

Altos--> Sopranos-->

modest, everyday registration

Tenors--> Basses-->

Detailed description: This system contains the first 11 measures of the piece. It features a vocal line on a single staff and an organ accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andante' with a quarter note equal to 90 beats per minute. The organ part includes a box labeled 'modest, everyday registration'. The vocal line is divided into four parts: Altos, Sopranos, Tenors, and Basses, with arrows indicating their respective parts.

12

Detailed description: This system contains measures 12 through 20. It continues the organ accompaniment from the previous system. The notation shows a steady harmonic progression in the right hand and a more active bass line in the left hand.

21

2nd time: rall.

Detailed description: This system contains measures 21 through 29. It begins with a first ending and leads to a second ending marked '2nd time: rall.' (rallentando). The organ accompaniment continues with a similar harmonic structure.

30

Fine

Detailed description: This system contains the final two measures of the piece, measures 30 and 31. It concludes with a double bar line and a final chord in both hands. The word 'Fine' is written above the first measure.

Concord: 2. Meetinghouse

ORGAN

2

Moderato (♩=110)

32

flute organ solo

principal, coupled

choir-->

37

42

47

51

rall.

55

Andante (♩ = 90)

organ solo (bridge)

initial registration

D.C. al Fine