

The Pick-Up Anthem Book

Volume II

arranged by Stan Pethel

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FOREWORD

The Pickup Anthem Book, Volume II is even more flexible and functional than the popular Volume I (Order No. CS 161). This new collection contains nine easy, attractive anthems for unison, two-part, or SAB choirs. The ranges are limited and the accompaniments are easy. The music is just right for choirs of any size, but it will be especially appreciated by the smaller, less experienced choir. With the exception of one selection for Christmas, the anthems are suitable for almost any Sunday of the year. Only minimal rehearsal time will be required. Some choirs will even be able to read the anthems at sight—a real blessing when the group that shows up on Sunday is radically different from the one that rehearsed during the week! If your forces and resources are limited, then *The Pickup Anthem Book, Volume II* is **for you!**

—The Publisher

PERFORMANCE SUGGESTIONS

- All the selections may be sung in unison.
- Sopranos and tenors may sing the top notes, while altos and basses sing the bottom notes.
- Sopranos and men may sing the melody, while the altos sing the harmony.
- Men may sing the melody, while the ladies sing the harmony.
- A soloist may sing any given section.

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I Sing the Mighty Power of God

3

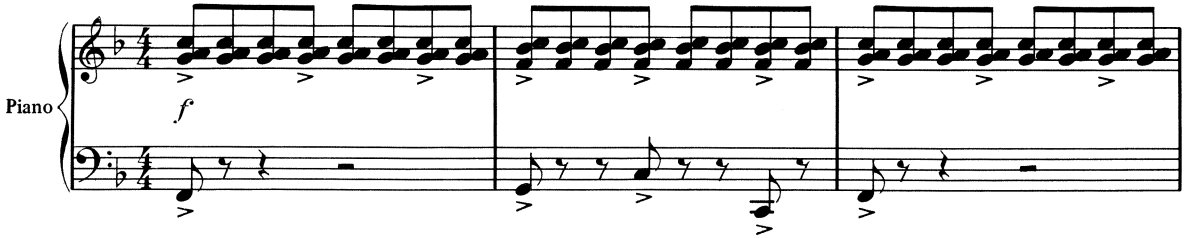
Unison/optional Two-part

ISAAC WATTS

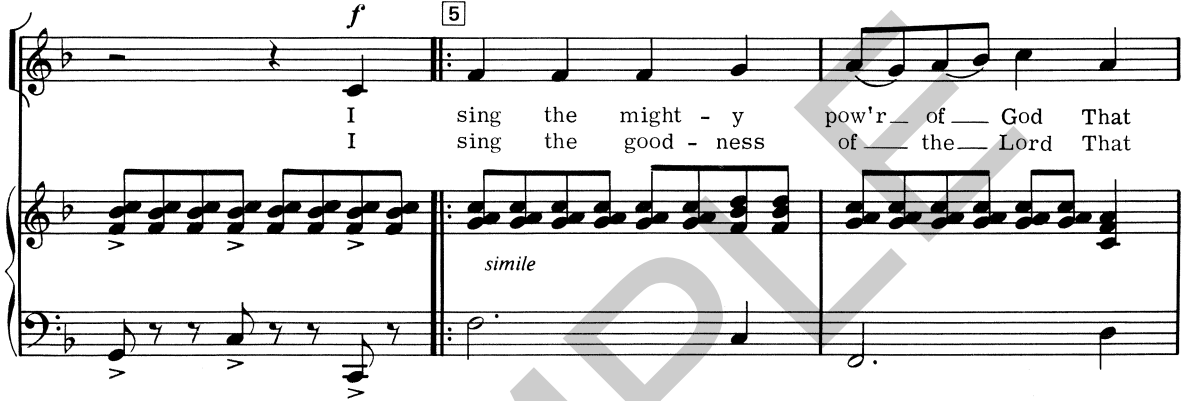
STAN PETHEL
Based on FOREST GREEN, an
English folk melody

With energy ♩ = 120

Piano



The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 4/4 time signature, starting with a forte (f) dynamic. The left hand plays a simple bass line with quarter notes and rests.



f 5

I sing the might - y pow'r of God That
I sing the good - ness of the Lord That

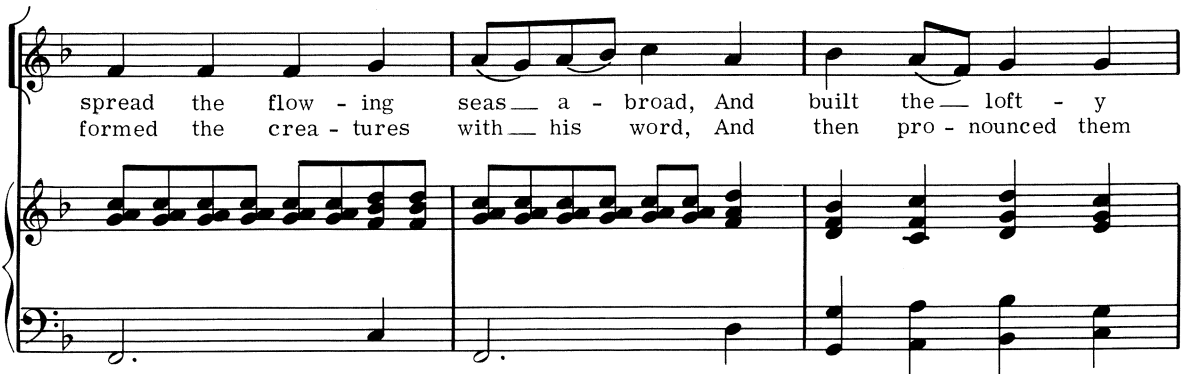
simile

The piano accompaniment continues with the same rhythmic pattern as the introduction. A box containing the number '5' is placed above the first measure of the vocal line. The word 'simile' is written below the piano part.



made the moun - tains rise, That
filled the earth with food; He

The piano accompaniment continues with the same rhythmic pattern. The vocal line features a melodic phrase that spans across the two staves.



spread the flow - ing seas a - broad, And built the loft - y
formed the crea - tures with his word, And then pro - nounced them

The piano accompaniment continues with the same rhythmic pattern. The vocal line features a melodic phrase that spans across the two staves.

15

skies. _____ I — sing the wis - dom — that — or - dained The
 good. _____ Lord, — how thy won - ders — are — dis - playe Wher -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by a half note, and then a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

sun to rule the day; _____ The moon shines full at
 e'er I turn my eye; _____ If I sur - vey the

The second system continues the musical score. The vocal line has a long note with a fermata over it, followed by a half note and then eighth notes. The piano accompaniment continues with its characteristic rhythmic pattern.

his — com - mand, And all the — stars o - bey. _____
 ground — I — tread Or gaze up - on the sky? _____

The third system shows the vocal line with a long note and a fermata, followed by a half note and eighth notes. The piano accompaniment remains consistent with the previous systems.

1 _____ *f*
 I

The fourth system is a shorter musical phrase. The vocal line has a long note with a fermata, followed by a half note. The piano accompaniment features a rhythmic pattern of eighth notes. The system ends with a double bar line and repeat signs.

I Stand Amazed in the Presence

9

Unison/optional Two-part

C. H. G.

STAN PETHEL
Based on the tune MY SAVIOR'S LOVE
by Charles H. Gabriel

Rhythmically ♩ = 120 *mp*

The musical score is written for voice and piano. It begins with a vocal line in treble clef, G major, 4/4 time, marked 'Rhythmically ♩ = 120'. The piano accompaniment is in the same key and time, marked 'mp'. The score is divided into four systems. The first system shows the vocal line starting with a rest followed by a quarter note 'I'. The second system starts at measure 5 and contains the lyrics 'stand a - mazed in the pres - ence Of Je - sus the Naz - a -'. The third system contains the lyrics 'rene, And won - der how he could love me, A sin - ner, con - demned, un -'. The fourth system starts at measure 13 and contains the lyrics 'clean. How mar - vel - ous! How won - der - ful! And my song shall'. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include 'mp' and 'mf'.

stand a - mazed in the pres - ence Of Je - sus the Naz - a -

rene, And won - der how he could love me, A sin - ner, con - demned, un -

clean. How mar - vel - ous! How won - der - ful! And my song shall

ev - er be: How mar-vel-ous! How won-der-ful! Is my - Sav - ior's

love for me!

mf 25
When with the ran-somed in glo - ry His face I at last shall

see, 'Twill be my joy thro' the a - ges To sing of his love for

O Worship the King

Two-part

ROBERT GRANT

STAN PETHEL
Based on the tune LYONS by
Michael Haydn

With motion ♩ = 54 *mf* 4

O wor-ship the King, all tell of his might, O

glo-rious a - bove, and grate-ful - ly sing his won - der - ful love; Our
sing of his grace, whose robe is the light, whose can - o - py space! His

shield and de - fend - er, the An - cient of Days, Pa -
char - iots of wrath the deep thun - der - clouds form, And

vil - lioned in splen - dor, and gird - ed with praise. O
dark is his path on the wings_of the storm.

2 Part I *f* 18

Frail chil-dren of dust, and

Part II

2 18

cresc. *f*

fee-ble as frail, In thee do we trust, nor find thee to fail; Thy mer-cies how ten-der, how

firm to the end, Our mak - er, de-fend-er, Re-deem-er and friend.

Moment by Moment

19

DANIEL W. WHITTLE

SAB

STAN PETHEL
Based on the tune WHITTLE
by May Whittle Moody

With feeling $\text{♩} = 88$

Piano *mf* *rit. e dim.*

The piano introduction is in 3/4 time, B-flat major, and begins with a mezzo-forte (mf) dynamic. It features a melody in the right hand and a bass line in the left hand, both in a simple, hymn-like style. The piece concludes with a ritardando and diminuendo (rit. e dim.) marking.

5

1st stanza: Solo (opt.) *p*
2nd stanza: Unison *mf*

Dy - ing with Je - sus, by death reck - oned mine; Liv - ing with
Nev - er a tri - al that he is not there, Nev - er a

p *mf* *a tempo*

The first two stanzas of the song are set in 3/4 time, B-flat major. The first stanza is marked 'Solo (opt.) p' and the second 'Unison mf'. The piano accompaniment is marked 'a tempo' and features a steady bass line with chords in the right hand. The lyrics are: 'Dy - ing with Je - sus, by death reck - oned mine; Liv - ing with Nev - er a tri - al that he is not there, Nev - er a'.

Je - sus a new life di - vine; Look - ing to Je - sus till
bur - den that he does not bear, Nev - er a sor - row that

The third stanza continues in 3/4 time, B-flat major. The piano accompaniment remains consistent with the previous stanzas. The lyrics are: 'Je - sus a new life di - vine; Look - ing to Je - sus till bur - den that he does not bear, Nev - er a sor - row that'.

glo - ry doth shine, Mo - ment by mo - ment, O Lord, I am
he does not share, Mo - ment by mo - ment, I'm un - der his

The final stanza concludes the piece in 3/4 time, B-flat major. The piano accompaniment features a final cadence. The lyrics are: 'glo - ry doth shine, Mo - ment by mo - ment, O Lord, I am he does not share, Mo - ment by mo - ment, I'm un - der his'.

21
SA *f*

thine.
care. Mo - ment by mo - ment I'm kept in his love;

B

21
f

Mo - ment by mo - ment I've life from a - bove; Look - ing to

Je - sus till glo - ry doth shine; Mo - ment by mo - ment, O

mf

mf

At Calvary

SAB

WILLIAM R. NEWELL

STAN PETHEL
Based on the tune CALVARY
by Daniel B. TownerNot too fast $\text{♩} = 76$

Piano *p*

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

poco rit. 5 *mp a tempo*

SA

Years I spent in van-i - ty and pride,
Now I've giv'n to Je-sus ev - 'ry - thing,

B

poco rit. 5 *mp a tempo*

The first system shows the vocal line for Soprano (SA) and Bass (B) with lyrics. The piano accompaniment is shown below. The tempo changes from 'poco rit.' to 'mp a tempo' at the start of the verse.

Car - ing not my Lord was cru - ci - fied, Know - ing not it was for
Now I glad-ly own him as my King, Now my rap-tured soul can

The second system continues the vocal line with lyrics. The piano accompaniment continues below. The tempo remains 'mp a tempo'.

13

me he died on Cal - va - ry.
 on - ly sing of Cal - va - ry. Mer - cy there was great and

13

grace was free; Par - don there was mul - ti - plied to me;

There my bur - dened soul found lib - er - ty at Cal - va - ry.

mp

Jesus Is All the World to Me

SAB

W. L. T.

STAN PETHEL
Based on the tune ELIZABETH
by Will L. Thompson

Expressively ♩ = 108

SA *mf*

5

Je - sus is
Je - sus is

B

5

*mp**mf*

all the world to me, My life, my joy, my
all the world to me, I want no bet - ter

all; He is my strength from day to
friend; I trust him now, I'll trust him

day, With - out him I would fall:
 when Life's fleet - ing days shall end;

21
 When I am sad, to him I go,
 Beau - ti - ful life with such a friend,
 No oth - er
 Beau - ti - ful

21

29
 When I am sad,
 E - ter - nal life,
 one can cheer me so;
 life that has no end;

29

me.

rit. *pp*

rit. *pp*

It Came Upon the Midnight Clear

Two-part

EDMUND H. SEARS

STAN PETHEL
Based on the tune CAROL
by Richard S. Willis

mp 4

It came up-on—the

Relaxed tempo $\text{♩} = 48$

Piano *p*

mp 4

mid - night clear, that glo - rious song — of old, — From an - gels bend - ing

This system contains the first two staves of music. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "mid - night clear, that glo - rious song — of old, — From an - gels bend - ing".

near the earth, to touch their harps of gold: — "Peace on the earth, good will to all, from

mf

This system contains the next two staves of music. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "near the earth, to touch their harps of gold: — "Peace on the earth, good will to all, from". A dynamic marking of *mf* is placed above the vocal line. A large watermark "SAMPLE" is visible across the page.

heav-en's all- gra - cious King." — The world in sol - emn

16

16

This system contains the final two staves of music. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "heav-en's all- gra - cious King." — The world in sol - emn". A box containing the number "16" is placed above the vocal line. Another box containing the number "16" is placed above the piano accompaniment staff.