

# Holy Thy Name

SAB/Two-part Mixed\*

Words by **Timothy Rees** (1874-1939)

Arranged by **Tom Fettke & Thomas Grassi**

Adapted with Additional Words by

Tune: AR HYD Y NOS

**Tom Fettke**

Traditional Welsh Melody

**1** Moderato, with a classical feel ♩ = ca. 92

**mf**

**mf**

**mf**

SA

B

God of love and truth and beau - ty,

ho - ly Thy name; fount of or - der,

\*For performance by two-part mixed voices, omit the alto notes.

□ indicates CD track number.

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10

law, and du - ty, ho - ly Thy name.

The musical score for measures 10-12 features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "law, and du - ty, ho - ly Thy name." The piano accompaniment consists of two staves, with the right hand playing a series of eighth and sixteenth notes, and the left hand playing a bass line with some chords.

13

as they bow in

As in heav'n Thy hosts a - dore Thee,

The musical score for measures 13-15 continues the vocal and piano parts. The vocal line has a rest in measure 13, followed by the lyrics "as they bow in" in measure 14. The piano accompaniment continues with similar patterns. The lyrics for measure 15 are "As in heav'n Thy hosts a - dore Thee,".

16

awe be - fore Thee, so on earth, Lord, we ex-tol\_ Thee,

The musical score for measures 16-18 concludes the vocal and piano parts. The vocal line has the lyrics "awe be - fore Thee, so on earth, Lord, we ex-tol\_ Thee,". The piano accompaniment continues with similar patterns, ending with a final chord in measure 18.

ho - ly Thy name.

Measures 19-21: The vocal line begins with a half note 'ho', a dotted half note 'ly', and a half note 'Thy name.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a melodic flourish in measures 20-21.

Lord, re-move our guilt - y blind - ness, ho - ly Thy

Measures 22-24: The vocal line continues with 'Lord, re-move our guilt - y blind - ness, ho - ly Thy'. The piano accompaniment includes a 'lightly' marked eighth-note pattern in the left hand and sustained chords in the right hand. Dynamics include *mp* and *mp*.

name;

show Thy heart of lov - ing kind - ness,

Measures 25-27: The vocal line continues with 'name;' and 'show Thy heart of lov - ing kind - ness,'. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.