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Extra Supplement: Mercy and Truth Are Met Together. Anthem for Christmas

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No. 527.

NOVELLO'S OCTAVO ANTHEMS.

Price 3d.

MERCY AND TRUTH ARE MET TOGETHER

ANTHEM FOR CHRISTMAS

Words from Ps. lxxxv. 10, 11,
and from the Offices of
the Greek Church.

COMPOSED BY

J. STAINER.

Price Threepence.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Pastorale.

ORGAN.
♩. = 66.

Sw. Org. soft Reeds.

Ped. soft 16 ft. coupled.

rall.

*Ch. soft Reed
or soft 8
& 4 ft. a tempo.*

Ped. 8 ft. only.

pp

Sw.

rall.

a tempo.

Ped. 16 & 8 ft.

Ped. 16 ft.

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(1)

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *rall.* (rallentando) marking.

Soprano Solo. ad lib.

Mer - cy and truth . . are met to - ge - ther :

Sw. (Swell) marking above the piano accompaniment.

Ped. 16 ft. coupd. (Pedal 16 feet coupé) marking below the piano accompaniment.

ad lib.

Right-eous-ness and peace . . have kissed each

o - ther. Truth shall flou - rish out of the

rall. (rallentando) marking below the piano accompaniment.

a tempo. (al tempo) marking below the piano accompaniment.

pp (pianissimo) marking below the piano accompaniment.

senza Ped. (senza pedale) marking below the piano accompaniment.

Ped. (pedale) marking below the piano accompaniment.

earth: . . and Right-eous-ness hath look - ed down from heav'n, from heav'n, right-eous -

cres. (crescendo) marking below the piano accompaniment.

dim. (diminuendo) marking below the piano accompaniment.

p (piano) marking below the piano accompaniment.

The musical score is written for piano and vocal soloists. It begins with a piano introduction in D major, 4/4 time, marked *pp*. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics "ness hath looked down from heav'n, truth shall flourish, righteousness hath". The tempo changes to *rall.* and then *a tempo.* The piano part continues with a similar texture, marked *pp*. The vocal part then has a *rall.* section followed by *a tempo.* and then *rall.* again, with the piano part marked *Full Sw. cres molto.* The vocal soloists enter with the lyrics "This day the heav'ns and earth are one, For". The soloists are Soprano, Alto, Tenor, and Bass. The piano part continues with a similar texture, marked *f* and *ff*. The tempo changes to *Allegro.* with a tempo marking of $\text{♩} = 126$. The piano part continues with a similar texture, marked *mf* and *f*. The vocal soloists enter with the lyrics "Christ is born to - day. This day is God to earth a-based, And man to heav'n se -". The piano part continues with a similar texture, marked *mf* and *f*. The score ends with a final piano part marked *mf*.

ness hath looked down from heav'n, truth shall flourish, righteousness hath

look-ed down from heav'n.

rall. *a tempo.* *rall.* *Full Sw. cres molto.*

Allegro. $\text{♩} = 126$

SOPRANO. *f* *ff*

ALTO. *f* *ff*

TENOR. *f* *ff*

BASS. *f* *ff*

This day the heav'ns and earth are one, For

This day the heav'ns and earth are one, For

This day the heav'ns and earth are one, For

This day the heav'ns and earth are one, For

mf *f* *ff*

Christ is born to - day. This day is God to earth a-based, And man to heav'n se -

Christ is born to - day. This day is God to earth a-based, And man to heav'n se -

Christ is born to - day. This day is God to earth a-based, And man to heav'n se -

Christ is born to - day. This day is God to earth a-based, And man to heav'n se -

mf

- cure - ly raised, For Christ is born to - day, The God that dwells a - bove the skies, In
 - cure - ly raised, For Christ is born to - day, The God that dwells a - bove the skies, In
 - cure - ly raised, For Christ is born to - day, The God that dwells a - bove the skies, In
 - cure - ly raised, For Christ is born to - day, In

un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
 un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
 un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
 un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man

fra - il - ty. There - fore to Him our songs we raise, For
 fra - il - ty. There - fore to Him our songs we raise, For
 fra - il - ty. There - fore to Him our songs we raise, For
 fra - il - ty. There - fore to Him our songs we raise, For

Christ is born to - day, Songs of glo - ry, songs of praise, For Christ is born to -

Christ is born to - day, Songs of glo - ry, songs of praise, For Christ is born to -

Christ is born to - day, Songs of glo - ry, songs of praise, For Christ is born to -

Christ is born to - day, Songs of glo - ry, songs of praise, For Christ is born to -

Tempo da pastorale. f
day, Songs of glo - ry, songs of praise. To God on

day, Songs of glo - ry, songs of praise. To God on

day, Songs of glo - ry, songs of praise. To God on

day, Songs of glo - ry, songs of praise. To God on

Tempo da pastorale. ♩ = 66.
high be glo - ry giv - en, Be peace di - vine on earth, . . The

high be glo - ry giv - en, Be peace di - vine on earth, . . The

high be glo - ry giv - en, Be peace di - vine on earth, . . The

high be glo - ry giv - en, Be peace di - vine on earth, . . The

Ped.

dim.

pp

cres. *dim.* *pp*
 peace that comes to us from hea - ven, By this Thy won - drous birth.

cres. *dim.* *pp*
 peace that comes to us from hea - ven, By this Thy won - drous birth.

cres. *dim.* *pp*
 peace that comes to us from hea - ven, By this Thy won - drous birth.

cres. *dim.* *pp*
 peace that comes to us from hea - ven, By this Thy won - drous birth.

soft Sw.
Reeds. pp

Ped.
cres.
 Sa - viour, to Thee, . . . our joy - ful hymns we raise ; Thine the

cres.
 Sa - viour, to Thee, . . . our joy - ful hymns we raise ; Thine the

cres.
 Sa - viour, to Thee, . . . our joy - ful hymns we raise ; Thine the

cres.
 Sa - viour, to Thee, . . . our joy - ful hymns we raise ; Thine the

cres.
 glo - ry, Thine the praise. Thine be the glo - ry, Thine the praise. Hal - le -

cres.
 glo - ry, Thine the praise. Thine be the glo - ry, Thine the praise. Hal - le -

cres.
 glo - ry, Thine the praise. Thine be the glo - ry, Thine the praise. Hal - le -

cres.
 glo - ry, Thine the praise. Thine be the glo - ry, Thine the praise. Hal - le -

(6)

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

Same time. *rall.*
A - men, A - men, A - - - men, A - - men.

rall.
A - men, A - men, A - - men, A - - men.

rall.
A - men, A - men, A - - men, A - - men.

ff *rall.*
A - men, A - men, A - - men, A - - men.

Same time. *ff* *rall.*

Also published in Novello's Tonic Sol-fa Series, No. 887, price 1½d.

THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.

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The Easter Term, 1896, commences on January 6; the Entrance Examination being held at the College on January 3. The tuition fee is £12 12s. per term. Students must continue at College for at least three terms. Female Pupils are accommodated at the Alexander House close to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

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GEORGE WATSON,

Secretary and Registrar.

October, 1895.