

## LET THE WORDS OF MY MOUTH

## **Introit or Response for S.A.T.B.**

PSALM XIX: v. 14

## EVERETT TITCOMB

**NEW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDON**

Slowly ♩ = 60

**SOPRANO**

Let the words of my mouth, and the

**ALTO**

Let the words of my mouth, and the

**TENOR**

Let the words of my mouth, and the

**BASS**

Let the words of my mouth, and the

**ORGAN (ad lib.)**

Slowly ♩ = 60

A musical score for four voices (SATB) in common time and G major. The score consists of four staves, each with a different vocal range: soprano, alto, tenor, and bass. The lyrics are identical across all staves: "med-i-ta-tion of my heart, let the words of my". Each staff has a dynamic marking of  $\text{, pp}$  (pianissimo). The music features eighth-note patterns and rests. The bass staff includes a bassoon part below the vocal line. The score is annotated with various performance techniques, including slurs, grace notes, and dynamic markings like  $\times 2$  and  $\times 3$ .

*dim.*, *mp*

mouth, and the med - i - ta - tion of my heart, be  
*dim.*

, *mp*

mouth, and the med - i - ta - tion of my heart, be  
*dim.*

, *mp*

mouth, and the med - i - ta - tion of my heart, be  
*dim.*

, *mp*

mouth, and the med - i - ta - tion of my heart, be

*dim.*

,

*mp*

*cresc.*, *mf*  
 al - way ac - cept - a - ble, be al - way ac -  
*cresc.*

*mf*

al - way ac - cept - a - ble, be al - way ac -  
*cresc.*, *mf*

al - way ac - cept - a - ble, be al - way ac -  
*cresc.*, *mf*

al - way ac - cept - a - ble, be al - way ac -

*cresc.**mf*

rit. , a tempo

cept - a - ble in thy sight, O Lord, my strength  
 rit. , a tempo  
 cept - a - ble in thy sight, O Lord, O Lord, my strength  
 rit. , a tempo  
 cept - a - ble in thy sight, O Lord, O Lord, my strength  
 rit. , a tempo  
 cept - a - ble in thy sight, O Lord, my strength

rit. e dim. p

— and my re - deem - er. A - men.  
 — , p rit. e dim. p  
 — and my re - deem - er. A - men.  
 — , p rit. e dim. p  
 — and my re - deem - er. A - men.  
 — , p rit. e dim. p  
 — and my re - deem - er. A - men.

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In this book are included fifty-two morning services of the Brick Church, New York City, in which we have endeavored so to coordinate the numbers of which the service is built that each is an extension, illustration, illumination of the central thought of the service as defined in the sermon. The whole service is thus bound together in an organic unity.

This does not mean that there is a literal correspondence between the text of a musical number, for instance, and the text of the sermon, but that the music is so related to the theme of the service that "the text of the musical numbers is in the *thought* of the service, the music in its *mood*."

In order that the unity of thought in each service outlined in this book may be made clear without its being necessary for the reader to look up every Psalm, Scripture Lesson, Hymn, and Anthem, the verse of each which most definitely relates to the central theme of the service is quoted, or a brief note indicates the relation of the readings and musical numbers to the central theme.

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