

Psalm 16:10-12; Job 14:12 & 16:22  
I Cor. 15: 20 & 22-26

My heart was glad

Arthur Carnall  
(1852-1904)

(1852-1904)

5

Soprano      *moderato*

Alto

Tenor

Bass

Organ

80      *p*      *cresc.*      *mf*

S

A

T

B

10      15

joic- ed, my flesh al - so shall rest in hope, my heart was glad, and my

joic - ed, my flesh al - so shall rest in hope, my heart was glad, and my

joic - ed, my flesh al - so shall rest in hope, my heart was glad, and my

joic- ed, my flesh al - so shall rest in hope, My heart was glad, and my

S

A

T

B

Soprano (S) Alto (A) Tenor (T) Bass (B)

20

cresc.

glo-ry re - joic- ed, my flesh al - so shall rest in hope, my heart was

cresc.

glo-ry re - joic - ed, my flesh al- so shall rest in hope, my heart was

cresc.

glo-ry re - joic - ed, my flesh al- so shall rest in hope, my heart was

cresc.

glo-ry re - joic- ed, my flesh al - so shall rest, shall rest in hope, my heart was

cresc.

S

A

T

B

Soprano (S) Alto (A) Tenor (T) Bass (B)

25

dim.

glad, and my glo- ry re - joic - ed, my flesh al- so shall rest **p** in

dim.

glad, and my glo - ry re - joic- ed, my flesh al - so shall rest **p** in

dim.

glad, and my glo - ry re - joic - ed, my flesh al - so shall rest **p** in

dim.

glad, and my glo - ry re - joic- ed, my flesh al - so shall rest **p** in

dim.

glad, and my glo - ry re - joic- ed, my flesh al - so shall rest **p** in

dim. p

Soprano (S) vocal line:

hope.\_ ***cresc.*** ***dim.*** ***mp*** Nei-ther wilt Thou suf - fer

Alto (A) vocal line:

hope.\_ ***mf*** For Thou wilt not leave\_ my soul in hell,\_

Tenor (T) vocal line:

***cresc.*** ***dim.*** hope.\_ ***mf*** For Thou wilt not leave my soul in hell,\_ ***mp*** Nei-ther wilt Thou suf - fer

Bass (B) vocal line:

***cresc.*** ***dim.*** hope.\_ ***mf*** For Thou wilt not leave my soul in hell,\_

Piano accompaniment:

***mf*** ***cresc.*** ***dim.*** ***mp***

Soprano (S) vocal line:

*mp* Thy Ho - ly One **p** to see cor - rup-tion. *mf* thou wilt shew\_ me the

Alto (A) vocal line:

*dim.*

*mp* Thy Ho - ly One **p** to see cor - rup-tion. *mf* thou wilt shew\_ me the

Tenor (T) vocal line:

*dim.*

*mp* Thy Ho - ly One **p** to see cor - rup-tion. \_\_\_\_\_

Bass (B) vocal line:

*dim.*

*mp* Thy Ho - ly One **p** to see cor - rup-tion. \_\_\_\_\_

Organ accompaniment:

*p senza Org.*      *Org. mf*

Soprano (S) part:

45 *cresc.* path of life, in Thy pre-sence in the ful-ness of joy, *f*at Thy right hand there are

Alto (A) part:

*cresc.* path of life, in Thy pre-sence in the ful-ness of joy, *f*at Thy right hand there are

Tenor (T) part:

*cresc.* in Thy pre-sence in the ful-ness of joy, *f*at Thy right hand there are

Bass (B) part:

*cresc.* in Thy pre-sence in the ful-ness of joy, *f*at Thy right hand there are

Piano accompaniment (bottom staff):

*cresc.* *f*

Soprano (S) part:

*cresc.* plea-sures for e - ver - more, there are plea-sures for e - ver - more, *f*or e-ver -

Alto (A) part:

*cresc.* plea-sures for e - ver - more, there are plea-sures for e - ver - more, *f*or e-ver -

Tenor (T) part:

*cresc.* plea-sures for e - ver - more, there are plea-sures for e - ver - more, *f*or e-ver -

Bass (B) part:

*cresc.* plea-sures for e - ver - more, there are plea-sures for e - ver - more, *f*or e-ver -

Piano accompaniment (bottom staff):

*cresc.*

*dim.*      [60] *rit.*      *andante*  
 S      more. \_\_\_\_\_ *mp* at thy right  
*dim.*      *rit.*  
 A      more. \_\_\_\_\_ *mp* at thy right  
*dim.*      *rit.*      *dolce*  
 T      more. \_\_\_\_\_ *mp* at Thy right hand there are plea- sures for e- ver -  
*dim.*      *rit.*      *dolce*  
 B      more. \_\_\_\_\_ *mp* at Thy right hand there are plea- sures for e - ver -  
*andante*  
*mp*

S      [65] *rit.*      *tempo Imo*      [70]  
 hand there are plea-sures for e-ver - more. *mf* My heart was glad, and my glo-ry re - joic- ed,  
 A      *rit.*      hand there are plea-sures for e-ver - more. *mf* My heart was glad, and my glo-ry re - joic - ed,  
 T      *rit.*      more, \_ there are plea-sures for e-ver - more. *mf* My heart was glad, and my glo-ry re - joic - ed,  
 B      *rit.*      more, for e - ver - more. *mf* My heart was glad, and my glo-ry re - joic -  
*rit.*      *tempo Imo*  
*mf*

S my flesh\_ al - so\_\_\_\_\_ shall rest in hope, my heart was glad, and my glo\_- ry re -

A my flesh\_ al\_- so shall rest\_\_\_\_\_ in hope, my heart was glad,\_ and my glo - ry re -

T my flesh\_ al\_- so shall rest\_\_\_\_\_ in hope, my heart was glad,\_ and my glo - ry re -

B ed, my flesh\_ al - so shall rest in hope, my heart was glad, and my glo - ry re -

S joic - ed, my flesh\_ al-\_\_\_\_ so shall rest\_\_\_\_\_ **p** in hope, **mf** my flesh al-so shall

A joic\_ ed, my flesh\_ al - so shall rest **p** in hope, **mf** my flesh al-so shall

T joic - ed, my flesh al - so shall rest **p** in hope, **mf** my flesh al-so shall

B joic\_ ed, my flesh al - so shall rest **p** in hope, **mf** my flesh al-so shall

Soprano (S) vocal line:

*Full rit.* [Measure 90] *rit.* [Measure 95]

rest, ***pp*** shall rest in hope.

Alto (A) vocal line:

*Full rit.*

rest, ***pp*** shall rest in hope.

Tenor (T) vocal line:

*Full rit.*

rest, ***pp*** shall rest in hope.

Bass (B) vocal line:

*Full rit.*

rest, ***pp*** shall rest in hope.

Organ (Org.) line (measures 90-95):

- pp Org. rit.* (measures 90-91)
- moderato maestoso* (measure 92)
- mp* (measures 93-94)
- Ped.* (measures 94-95)

Soprano (S) part:

**100** *Choral recit.* *cresc.*      *cresc.*      **105** *dim.*      **110** *cresc.*

*mp* Man li-eth down, and ris - eth not, *mp* till the heavens be no more, they shall

Alto (A) part:

*cresc.*      *cresc.*      *dim.*      *cresc.*

*mp* Man li-eth down, and ris - eth not, *mp* till the heavens be no more, they shall

Tenor (T) part:

*cresc.*      *cresc.*      *dim.*      *cresc.*

*mp* Man li-eth down, and ris - eth not, *mp* till the heavens be no more, they shall

Bass (B) part:

*cresc.*      *cresc.*      *dim.*      *cresc.*

*mp* Man li-eth down, and ris - eth not, *mp* till the heavens be no more, they shall

Piano (P) part:

*mp*      *cresc.*      *cresc.*      *dim.*      *cresc.*

Soprano (S) part:

not a - wake, nor be rais - ed out of their sleep. **p** When a few years are come,

Alto (A) part:

not a - wake, nor be rais - ed out of their sleep. **p** When a few years are come,

Tenor (T) part:

not a - wake, nor be rais - ed out of their sleep. **p** When a few years are come,

Bass (B) part:

not a - wake, nor be rais - ed out of their sleep. **p** When a few years are come,

Piano accompaniment (bottom staff):

Measures 115-120. Dynamics: **dim.**, **slower**. Chords: G major, D major, A major, E major, C major, F major, B major, G major.

Soprano (S) part:

then I shall go the way **p** whence I shall not re - turn.

Alto (A) part:

then I shall go the way **p** whence I shall not re - turn.

Tenor (T) part:

then I shall go the way **p** whence I shall not re - turn.

Bass (B) part:

then I shall go the way **p** whence I shall not re - turn.

Piano accompaniment (bottom staff):

Measures 125-135. Dynamics: **cresc.**, **p**. Chords: G major, D major, A major, E major, C major, F major, B major, G major.

Solo (ad lib.) *moderato*

140

*lunga pausa* For now is Christ ri-sen from the dead, and be - come the first- fruits of them, of

*moderato*

*Sw. Diaps. Sw.*

*cresc.*

*senza Ped.*

dim.

145

them that slept. *mf* For now is Christ ri-sen from the dead, and be - come the first-

*dim.*

*mf*

*cresc.*

150

*dim.*

fruits of them, of them that slept.

155

*Full*

*mf* For now is Christ ri-sen from the dead, and be -

*mf* For now is Christ ri-sen from the dead, and be -

*mf* For now is Christ ri-sen from the dead, and be -

*mf* For now is Christ ri-sen from the dead, and be -

*dim.* *mf*

*Ped.*

S

*cresc.*

*dim.*

*cresc.*

160

come the first fruits of them, of them that slept, for now is Christ

A

*cresc.*

*dim.*

*cresc.*

come the first fruits of them, of them that slept, for now is Christ

T

*cresc.*

*dim.*

*cresc.*

8 come the first fruits of them, of them that slept, for now is Christ

B

*cresc.*

*dim.*

*cresc.*

come the first fruits of them, of them that slept, for now is Christ

S

*dim.*

*cresc.*

165 *dim.*

ri-sen from the dead, and be - come the first fruits of them, of them that slept.

A

*dim.*

*cresc.*

*dim.*

ri-sen from the dead, and be - come the first fruits of them, of them that slept.

T

*dim.*

*cresc.*

*dim.*

8 ri-sen from the dead, and be - come the first fruits of them, of them that slept.

B

*dim.*

*cresc.*

*dim.*

ri-sen from the dead, and be - come the first fruits of them, of them that slept.

Solo (ad lib.)

170

S For as in A-dam all die, for as in A-dam all die,

S Full

A *mf* ev'n so

T *mf* ev'n so in

B *mf* ev'n so in

*mf*

Ped.

cresc.

175

S in Christ shall all be made a - live. *ff* For He must reign, till He hath

A cresc.

Christ shall all, shall all be made a - live. *ff* For He must reign, till He hath

T cresc.

Christ, ev'n so in Christ shall all be made a - live. *ff* For He must reign, till He hath

B cresc.

Christ, ev'n so in Christ shall all be made a - live. *ff* For He must reign, till He hath

*ff*

Soprano (S) vocal line:

180 put all His e-ne-mies un-der His feet. —

slower cresc. 185 rit. slow cresc.

**p** The last e-ne-my that shall be de-

put all His e-ne-mies un-der His feet. —

**p** The last e-ne-my that shall be de-

put all His e-ne-mies un-der His feet. —

**p** The last e-ne-my that shall be de-

put all His e-ne-mies un-der His feet. —

**p** The last e-ne-my that shall be de-

Bass (B) vocal line:

put all His e-ne-mies un-der His feet. —

**p** The last e-ne-my that shall be de-

Piano accompaniment (right hand):

slower cresc. slow

**p** cresc.

Soprano (S) vocal line:

*Solo (ad lib.)*

**mp** For now is Christ ri-sen from the dead, and be - come the first—

Soprano (S) vocal line:

**sf**stroyed is death. —

Alto (A) vocal line:

**sf**stroyed is death. —

Tenor (T) vocal line:

**sf**stroyed is death. —

Bass (B) vocal line:

**sf**stroyed is death. —

Piano accompaniment (right hand):

**p** a tempo

senza Ped.

195

S fruits of them, of them that slept.

S *Full*

*mf* For now is Christ ri-sen from the dead, and be -

A *mf* For now is Christ ri-sen from the dead, and be -

T *mf* For now is Christ ri-sen from the dead, and be -

B *mf* For now is Christ ri-sen from the dead, and be -

*Ped.*

200

*cresc.*

S come the first fruits of them, of them that slept. For ev'-ry *mf* man in his own

*cresc.*

A come the first fruits of them, of them that slept. For ev'-ry *mf* man in his

*cresc.*

T come the first fruits of them, of them that slept. For ev'-ry *mf* man in his

*cresc.*

B come the first fruits of them, of them that slept. For ev'-ry *mf* man in

*cresc.*

*dim.*

*cresc.*

*mf*

*cresc.*

*dim.*

*cresc.*

*mf*

205

Soprano (S) vocal line:

or - der, Christ the first - fruits, af-ter-ward they that are Christ's at His com -

Alto (A) vocal line:

own\_ or-der, Christ the first\_- fruits,\_ af-ter-ward they that are Christ's at His com\_-

Tenor (T) vocal line:

own\_ or-der, Christ the first\_- fruits,\_ af-ter-ward they that are Christ's at His com\_-

Bass (B) vocal line:

his own or - der, af-ter-ward they that are Christ's at His com -

Piano accompaniment (bottom staff):

The piano part consists of eighth-note chords in the bass clef, providing harmonic support for the voices.

Soprano (S) part:

*lento* Verse [215] Full rit. [220]

**p** ing. **mf** Then com - eth the end, **pp** then com - eth the end.

Alto (A) part:

Verse Full rit.

**p** ing. **mf** Then com - eth the end, **pp** then com - eth the end.

Tenor (T) part:

Verse Full rit.

**p** ing. **mf** Then com - eth the end, **pp** then com - eth the end.

Bass (B) part:

Verse Full rit.

**p** ing. **mf** Then com - eth the end, **pp** then com - eth the end.

Organ part (Voices alone):

*lento*

**p** **mf** (*Voices alone*) **pp** Org. rit.

Pedal part (Ped.):

8 Ped. 8