

Every Good and Perfect Gift

2 mixed voices with organ or piano accompaniment

James 1: 16, 17, 19, 20, 22, 25, 27

King James Version

Adapted by H. A. S.

HAMPSON A. SISLER
(ASCAP)

Larghetto ($\text{d} = 76$)

Women

Men

Organ or Piano

Célestes pp

mp unison

Do not err, — my be - lov - ed breth - ren.

mp unison

Do not err — my be - lov - ed breth - ren.

p Célestes

Ped.

The musical score consists of four staves. The top two staves are for 'Women' (treble clef) and 'Men' (bass clef), both in common time (indicated by '3'). The third staff is for 'Organ or Piano' (treble clef), also in common time (indicated by '3'). The fourth staff is for 'Célestes' (treble clef), indicated by 'pp' (pianissimo). The music is divided into sections by measure lines. The first section starts with 'Larghetto' dynamics and includes lyrics 'Do not err, — my be - lov - ed breth - ren.' The second section begins with 'mp unison' dynamics and repeats the lyrics. The third section begins with 'p' dynamics and features the 'Célestes' part. The score concludes with a pedal point on the bass clef staff.

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CH-1023

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4
2

mp

Ev'-ry good and

mp

soft Foundations

Ped.

cresc.

Ev'-ry good and per-fect gift is from a - bove, and com- eth

cresc.

per-fect gift is _____ from _____ a - bove, and com- eth

cresc.

down from the Fa - ther of lights, — with

down from the Fa - ther of lights, — with

light Trumpet,Mixture

whom there is no var - i - a - ble - ness, nor sha - dow of turn -

whom there is no var - i - a - ble - ness, nor sha - dow of turn -

-Reeds, Mixture

mf

ing.

rit.

Célestes

p

rit.

Andante ($\text{d} = 96$)

Where - fore, breth ren,

mf

Where - fore, breth

Andante ($\text{d} = 96$)

Foundations

mf

This musical score page contains six staves of organ music. The first two staves are in common time (C) and show identical lyrics: 'whom there is no var - i - a - ble - ness, nor sha - dow of turn -' repeated twice. The third staff begins with a dynamic of 'mf' and is labeled '-Reeds, Mixture'. The fourth staff shows a transition with 'rit.' markings. The fifth staff is labeled 'Célestes' with a dynamic of 'p'. The sixth staff concludes with a 'rit.' marking. The seventh staff starts with 'Andante ($\text{d} = 96$)' and lyrics 'Where - fore, breth ren,'. The eighth staff continues with 'Where - fore, breth' and a dynamic of 'mf'. The ninth staff starts with 'Andante ($\text{d} = 96$)' and the word 'Foundations'. The tenth staff concludes with a dynamic of 'mf'. The score includes various performance instructions such as 'rit.', 'mf', and 'p'.

*Notes in parenthesis for organ only.

CH-1023

where - fore, breth ren,

ren, where - fore, breth

let each be swift to hear, slow to wrath:

ren, be slow to speak:

+Mixtures +Reeds cresc. rit.

a tempo

For the wrath of man work- eth

For the wrath of man work- eth

a tempo

f

Ped.

Broader and slower ($\text{d} = 80$)

not the right-eous-ness of our God.

not the right-eous-ness of our God.

Broader and slower ($\text{d} = 80$)

6

mf

But be ye do-ers of the word, and not

rit.

rit.

hear-ers on-ly.

Foundations

rit.

decresc.

Foundations

Larghetto, Risoluto ($\text{d} = 76$)
mf

But who - so look - eth in - to the per - fect law of

But who - so look - eth in - to the per - fect law of

Larghetto, Risoluto ($\text{d} = 76$)

lib - er - ty, and con - tin - u - eth there - in, shall be

lib - er - ty, and con - tin - u - eth there - in, shall be

blessed,

mf

blessed.

blessed,

mf

blessed.

f boxes open

mf

*cresc.**mp**cresc.**mp**mp**ff*

God, _____

Fa

God,

the

Fa

Solo Reed

*ff**mf**rit.*

ther. _____

ther. _____

rit. _____

f
Flues, Celesta (Harp)
Boxes Open
decresc.

*rit.**p*