

SWEET IS THE WORK

SATB with Piano or Organ

Isaac Watts

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Arr. by Linda Chapman

Piano or Organ

Fervently ♩ = 90

mp *cresc.* *rit.*

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a mezzo-piano (*mp*) dynamic and a tempo marking of *Fervently* at 90 beats per minute. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* (crescendo) and *rit.* (ritardando).

6 SA To praise thy name and

Sweet is the work, my God, my King, To praise thy name, give thanks and

TB

The vocal entry for Soprano Alto (SA) and Tenor Bass (TB) begins at measure 6. The SA part has a melodic line with lyrics: "Sweet is the work, my God, my King, To praise thy name, give thanks and". The TB part has a lower melodic line with lyrics: "To praise thy name and".

6 *a tempo*

The piano accompaniment for the first vocal phrase begins at measure 6. It features a steady accompaniment in the right hand and a bass line in the left hand, marked *a tempo*.

sing, 14

sing, To show thy love by morn— ing light, And talk of all thy

The vocal entry for Soprano Alto (SA) and Tenor Bass (TB) begins at measure 14. The SA part has a melodic line with lyrics: "sing, To show thy love by morn— ing light, And talk of all thy". The TB part has a lower melodic line with lyrics: "sing, To show thy love by morn— ing light, And talk of all thy".

14

The piano accompaniment for the second vocal phrase begins at measure 14. It continues with a steady accompaniment in the right hand and a bass line in the left hand.

Also available as a "Vocal Score"

22

truths at night. Sweet is the day of sacred rest. No mortal

30

care shall seize my breast. Oh, may my heart in tune be found,

30

Like David's harp of solemn sound!

cresc.

45 *mf*
My heart shall tri—umph

mf
rit. *mf* *a tempo*

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a rest for four measures, then enters with the lyrics 'My heart shall tri—umph'. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal line and piano accompaniment. The piano part includes a 'rit.' (ritardando) marking and a 'mf a tempo' marking.

53
in— my Lord— And bless his works— and bless his word.— Thy works of

53

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line continues with the lyrics 'in— my Lord— And bless his works— and bless his word.— Thy works of'. The piano accompaniment continues with chords and moving lines. The number '53' is written in a box above the vocal line and below the piano line.

grace,— how bright— they shine!— How deep thy coun— sels, how— di—

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line continues with the lyrics 'grace,— how bright— they shine!— How deep thy coun— sels, how— di—'. The piano accompaniment continues with chords and moving lines.

vine! But, oh, what tri - umph shall I

mf

64 *mf*

rit. *mf a tempo*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'vine!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A box containing the number '64' is placed above the piano part. The dynamic marking *mf* is present in both parts.

raise to thy dear name through end - less days, When in the realms of

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest followed by the lyrics 'raise to thy dear name through end - less days, When in the realms of'. The piano accompaniment continues with its melodic and bass lines.

joy — I see Thy face in full fe - lic - i - ty.

The third system concludes the vocal line and piano accompaniment. The vocal line has a whole note rest followed by the lyrics 'joy — I see Thy face in full fe - lic - i - ty.'. The piano accompaniment continues with its melodic and bass lines.

mf 83 Then shall I see and hear and know *f* All I de -

mf Then shall I see and *f* hear and know. *f* Then shall I see and

f All I de -

83

poco rall. *mf*

sired and wished be - low. *dimin.* 91 *mf*

All I wished be - low. And ev - ery power find sweet em - ploy

hear and know. *dimin.* *mf*

sired and wished be - low. 91 And ev - 'ry pow'r find sweet em - ploy,

dimin.

allargando *a tempo* *mp*

In that e - ter - nal world of joy. *mp*

allargando *a tempo*

allargando *a tempo rit.* *mp*

Sva