

Twelve Anthems

for several occasions

Tom Fryers

Twelve Anthems for Choirs

Tom Fryers

These twelve short anthems were written over many years as opportunity arose with particular choirs. They are, therefore in a variety of styles, but are mostly relatively easy. A few are more demanding, but I hope repay the extra work. I believe all of them to have good tunes, interesting voice parts, and at least a little something 'a bit different'.

They have mostly been performed by church choirs, but sometimes other choirs have been attracted to them, and they may make concert items as well as contributions to worship. Many of the words are my own, others are favourite hymns in a new guise.

Tom Fryers, March 2015.
Windermere.

Any choir wishing to perform them may do so and copy enough scores for that purpose. We would be grateful if we were told about any performances. Scores must not be sold and neither words nor music can be published in any form without permission from Tom Fryers' estate.

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A Hymn for Advent

SATB

Tom Fryers

A Hymn for Advent

SATB

Words and Music

Tom Fryers

The poem was originally written in 1986 without thought of music, but was given a melody later the same year and performed as a solo or duo song with guitar. The arrangement for full choir was made in 2004/5. This was first performed by the Allegri Singers, Kendal, in November 2010.

Jesus comes,
Closed in Mary's womb,
Bonded like the tomb
Until the forces of creation
Irresistably make room;
Erupt in life, and resurrection.

Jesus comes,
In church and book contained,
Religiously constrained
Until the Spirit's jubilation
Bursts upon the world untamed,
And shouts of life, and resurrection.

Jesus comes,
The unsuspected pearl
Hidden in every soul
Until the joyful revelation
When His beauty infuses all
With radiant life, and resurrection.

Jesus comes,
The light of God obscured
By sin and death's dark cloud
Until perpetual celebration
Sweeps away the temporal shroud,
And life needs no resurrection.

A Hymn for Advent

SATB

Words & Music Tom Fryers
2004/2005 (melody 1986)

$\text{♩} = 50$ *Expressively*

Soprano

Alto

Tenor

Bass

1. Je-sus comes,

Closed in Mar - y's womb; Bon-ded like the

tomb, Un - til the for - ces of cre - a - tion Ir - re -

sis - ti - bly make room; E - rupt in life and re - sur-rec - tion.

mp *mf* *f*

13

mf In church and book con - tained; Re -

2. Je-sus comes, In church and book con - tained; Re -

16

lightly

li-gious-ly con - strained, Un - til the Spi - rit's ju - bi -

li-gious-ly con - strained, Un - til the Spi - rit's ju - bi -

li-gious-ly con - strained, Un - til the Spi - rit's ju - bi -

19

f

la - tion Bursts up - on the world un - tamed; And

la - tion Bursts up - on the world un - tamed; And

la - tion Bursts up - on the world un - tamed; And

22

shouts of life and re - sur-rec - tion *mp* The

shouts of life and re - sur-rec - tion *mp* 3. Je - sus comes, The

shouts of life and re - sur-rec - tion *mp* The

shouts of life and re - sur-rec - tion *mp* The

26

un - sus - pec - ted pearl, Hid - den in ev - ery

un - sus - pec - ted pearl, Hid - den in ev - ery

un - sus - pec - ted pearl, Hid - den in ev - ery

un - sus - pec - ted pearl, Hid - den in ev - ery

mf

29

soul, Un - til the *mf* joy - ful rev - e - la - tion, When His

soul, Un - til the joy - ful rev - e - la - tion, When His

soul, *mf* joy - ful rev - e - la - tion, When His

soul, joy - ful rev - e - la - tion, When His

32

beau-ty'in - fu-ses all rad-iant life and re-sur-rec-tion.

beau-ty'in - fu-ses all rad-iant life and re-sur-rec-tion.

beau-ty'in - fu-ses all With rad-iant life and re-surrec-tion.

beau-ty'in - fu-ses all rad-iant life and re-sur-rec-tion.

37

mf 4. Je-sus comes, The light of God ob - scured

mf The light of God ob - scured

The light of God ob - scured, ob-scured *mp* By

The light of God ob - scured, ob-scured By

40

mp By sin and death's dark cloud, Un - til per - pe - tual ce - le -

mf Un - til per - pe - tual ce - le -

mp By sin and death's dark cloud, Un - til per - pe - tual ce - le -

mf sin and death's dark cloud, Un - til per - pe - tual ce - le -

sin and death's dark cloud, Un - til per - pe - tual ce - le -

43

bra - tion Sweeps a - way the tem - poral shroud,

bra - tion Sweeps, sweeps a - way the tem - poral shroud,

bra - tion Sweeps a - way the tem - poral shroud, And

bra - tion Sweeps, sweeps a - way the tem - poral shroud,

46

And *f* life needs no more re - sur - rec - tion; *mf* And *mp*

And *f* life needs no more re - sur - rec - tion;

life needs, And *f* life needs no more re - sur - rec - tion; *mf*

And *f* life needs no more re - sur - rec - tion;

50

life needs no more re - sur - rec - tion

mp no more re - sur - rec - tion

mp no more re - sur - rec - tion

mp no more re - sur - rec - tion

Carol: Mary watch your baby sleep

SATB

Tom Fryers

Carol: Mary watch your baby sleep

SATB

Words and Music: Tom Fryers

This carol was written in December 1976 as a song with guitar but immediately re-written for SATB for Mary Maiden and the Altrincham Methodist Church Choir. It has been performed many times by several choirs; the most surprising being for a Christmas broadcast on Kwara State Television, Nigeria, by the Ilorin University Staff Choir in 1978.

Mary watch your baby sleep;
For a while,
He is yours to hold and keep.
There will be a time of strife
In a while,
For he is the Lord of Life;
But now, peacefully he lies in his mother's arms.

Mary hear your baby cry;
For a while,
You may calm him easily.
He will suffer shameful things,
In a while,
For he is the King of Kings;
But now, peacefully he lies in his mother's arms.

Mary see your baby smile;
For a while,
See him every-one beguile.
He will know contempt and scorn,
In a while,
For he is the Saviour born.
But now, peacefully he lies in his mother's arms.

Mary watch your baby sleep

S.A.T.B.

Words and music
Tom Fryers (1977)

$\text{♩} = 130$ Expressively

S *p* For a while, He is yours to

A 1. Ma - ry watch your ba - by sleep.

T *p* For a while, He is yours to

B 1. Ma - ry watch your ba - by sleep.

9 hold and keep. *mf* There will be a time of strife, in a

mf There will be a time of strife

8 hold and keep. *mf* There will be a time of strife, in a

mf There will be a time of strife

15 while, a while; For he is the Lord of Life. But *mp*

f in a while; For he is the Lord of Life. But *mp*

8 while, a while; For he is the Lord of Life. But *mp*

f in a while; He is the Lord of Life. But *mp*

21

now, _____ peace - ful - ly he lies; *p* In his moth-er's arms. _____

now, _____ peace - ful - ly he lies; *p* In his moth-er's arms. _____

8 now, _____ peace - ful - ly he lies; *p* In his moth-er's arms. _____

now, _____ peace - ful - ly he lies; *p* In his moth-er's arms. _____

29 *mp*

2. Ma - ry hear your ba - by cry. _____ You may

2. Ma__ ry hear__ your ba__ - by cry. _____ For a while, You__ may

8 *mp* For a while, _____ You may

For a while, _____

36

calm him eas - il - y.

calm_ him eas - il - y. *mf* He will suff - er shame - ful things,

8 calm_ him eas - il - y. *mf* He will suff - er shame - ful things, in a

mf He will suff - er shame - ful things,

43

For he is the King of Kings. , But *f* *mp*

in a while, For he is the King of Kings. , But *f* *mp*

while, For he is the King of Kings. , But *f* *mp*

in a while, For he is the King of Kings. But *f* *mp*

49

now, peace - ful - ly he lies; *p* In his moth-er's arms.

now, peace - ful - ly he lies; *p* In his moth-er's arms.

now, peace - ful - ly he lies; *p* In his moth-er's arms.

now, peace - ful - ly he lies; *p* In his moth-er's arms.

57

mf See him

mp For a while, *mf* See him

mf 3 Ma - ry see your bab - by smile. *mp* For a while, *mf* See him

mf 3 Ma - ry see your ba - by smile. *mp* For a while, *mf* See him

64

ev - ery - one be - guile. *mp* He will know con - tempt and

ev - ery - one be - guile. *mp* He will know con - tempt and

ev - ery - one be - guile. *mp* He will know con - tempt and

ev - ery - one be - guile.

70

scorn in a while, For he is the Sa - viour born. But *f* *mp*

scorn, in a while, a while, For he is the Sa - viour born. But *f* *mp*

scorn, in a while, a while, For he is the Sa - viour born. But *f* *mp*

For he is the Sa - viour born. But *f* *mp*

77

now, peace - ful - ly he lies; *p* In his moth - er's arms.

now, peace - ful - ly he lies; *p* In his moth - er's arms.

now, peace - ful - ly he lies; *p* In his moth - er's arms.

now, peace - ful - ly he lies; *p* In his moth - er's arms.

Carol: There was a boy

Two Soprano voices
(solo or small choir)

Tom Fryers

Carol: There was a boy

Two Soprano voices
(solo or small choir)

Words by John Short (1911-?)

Music by Tom Fryers – October 1975

John Short's beautiful poem had long been a favourite of mine, not least because my wife and I both worked in Salford for many years, and four of our children were born there. This setting for two unaccompanied voices had boy sopranos in mind, and certainly should be sung without vibrato, as in early music. It was sung, (transposed into C) by tenor and bass in Cheltenham, Christmas 2007. John Short had a serious mental break-down after the second world war, and lived as a recluse in Ambleside before he died.

There was a boy, bedded in bracken;
Like to a sleeping snake, all curled he lay.
On his thin navel turned this spinning sphere;
Each feeble finger fetched seven suns away.
He was not dropped in good for lambing weather;
He took no suck when shook buds sing together;
But he is come in cold as work-house weather.
Poor as a Salford child.

Extensive efforts have failed to identify any copyright holder. Apologies are offered if such exists.

Carol

Two similar voices unaccompanied.

Words: John Short

Music: Tom Fryers 4.10.75

$\text{♩} = 44$ With expression but without vibrato.

Upper

Lower

p There was a boy, bed-ded in brack-en; Like to a

There was a boy, bed-ded in brack-en; Like to a

1 sleep-ing snake, all curled he lay. *mp* On his thin

2 sleeping snake all curled he lay. On his thin

10 nav-el turned this spin-ning sphere; *mf* Each fee-ble

2 na-vel turned this spin-ning sphere; Each fee-ble

14 fin-ger fetched se-ven suns a-way. *f* *p* He was not dropped in good for

2 fin-ger fetched se-ven suns a-way. He was not dropped in good for

19 lamb-ing wea-ther; *mp* He took no suck when shook buds

2 lamb-ing wea-ther; He took no suck when shook buds

22 sing to-geth-er. *mf* But he is come in cold as work-

2 sing to-geth-er. But he is come in cold as work-

25 house wea-ther. *p* Poor as a Sal-ford *pp* child.

2 house wea-ther. Poor as a Sal-ford child.

Carol: Christmas is here

SATB
(divided)

Tom Fryers

Carol: Christmas is here

SATB (divided)

Tom Fryers – December 1976

This carol was written as a companion piece and counterpoise to 'Mary Watch Your Baby Sleep'. It was first performed at a Christmas concert in the Whitworth Gallery, Manchester, by the Manchester University Chamber Choir, in 1977. It has since been performed in Lancaster and Arnside and Ambleside. Some difficulties were experienced with the original layout of the score, with frequently changing time signatures; an alternative score almost entirely in common time, requiring only one minimal change in note length, proves much easier to conduct and rehearse, but loses the direct connection with the rhythm of the music. Neither version is to be preferred, but it is probably best sung without conductor!

Alleluya; Alleluya.
Christmas is here;
We wish you good cheer;
For Jesus was born at this time of the year.
Alleluya.

Alleluya; Alleluya.
Christmas is come;
We hope you'll have fun;
For Jesus was born to set sin on the run.
Alleluya.

Alleluya; Alleluya.
Christmas arrives;
Now happiness thrives;
For Jesus was born to bring joy to our lives.
Alleluya.

Christmas is here

SATB

Words & music,
Tom Fryers (1977)

$\text{♩} = 150$ Briskly

Soprano *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

Alto *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

Tenor *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

Bass *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

S *mp* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

A *mp* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

T *mp* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

B *mp* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya.

S *mf* 1. Christ - mas is here; We wish you good cheer; For Je - sus was born at this

A *mf* 1. Christ - mas is here; We wish you good cheer; For Je - sus was born at this

T *mf* 1. Christ - mas is here; We wish you good cheer; For Je - sus was born at this

B *mf* 1. Christ - mas is here; We wish you good cheer; For Je - sus was born at this

15

S *p* Al-le-lu-ya, Al-le-lu-ya, Al - le - lu - ya.

A time of the year.

T

B

22

S *mp* 2. Christ-mas is come, We hope you'll have fun

A *mp* 2. Christ-mas is come, We hope you'll have fun,

T *mf* 2. Christ-mas is come, We hope you'll have fun, For Je-sus was

B *mf* 2. Chris - mas is come, We hope you'll have fun, For Je-sus was

25

S *mf* Al - le - lu-ya, Al - le - lu-ya,

A *mf* Al - le - lu-ya, Al - le - lu-ya,

T 8 born to set sin on the run. *mf* Al - le - lu-ya, Al - le - lu-ya,

B 8 born to set sin on the run. *mf* Al - le - lu-ya, Al - le - lu-ya,

30

S Al - le lu - ya. *f* 3. Christ - mas we will, All
3. Ah

A Al - le lu - - ya. *f* 3. Ah

T Al - le lu - ya. *f* 3. Ah

B Al - le lu - - ya.

34

S cel-e-brate still, *mp* Je - sus was born to bring peace and good -
Je-sus was born to bring peace and good -

A , For *mf* Je-sus was born to bring peace and good -

T ,

B *mp* 3. Je - sus was born to bring peace and good -

38

S will. *f* 4. Christ - mas arr-ives, Now happ-i-ness thrives, For Je - sus
will. *mf* a tempo

A will. *f* 4. Christ - mas arr-ives, Now happ-i-ness thrives, For Je-sus was
molto rit a tempo *mf*

T 8 *f* 4. Christ - mas arr-ives, Now happ-i-ness thrives, For Je-sus was
molto rit a tempo *mf*

B will. *f* 4. Christ - mas arr-ives, Now happ-i-ness thrives, For Je-sus was
molto rit a tempo *mf*

42

S was born to bring joy to our lives. *f* Al-le-lu-ya Al-le-lu-ya, Al - le -

A born to bring joy to our lives. *f* Al-le-lu-ya Al-le-lu-ya, Al - le -

T 8 born to bring joy to our lives. *f* Al-le-lu-ya, Al-le-lu-ya, Al - le -

B born to bring joy to our lives. *f* Al-le-lu-ya, Al-le-lu-ya, Al - le -

48

S lu - ya. *p* Al-le-lu-ya, Al-le-lu-ya, Al - le - lu -

A lu - ya. *p* Al-le-lu-ya, Al-le-lu-ya, Al - le - lu -

T 8 lu - - ya. *p* Al-le-lu-ya, Al-le-lu-ya, Al - le - lu - -

B lu - ya. *p* Al-le-lu-ya, Al-le-lu-ya, Al - le - lu -

54

S ya. *mp* Al-le-lu-ya, *mf* Al-le-lu-ya, *f* Al-le-lu-ya, *ff* Al-le-lu - ya.

A ya. *mp* Al-le-lu-ya, *mf* Al-le-lu-ya, Al-le-lu-ya, *ff* Al-le-lu - ya.

T 8 ya. *mp* Al-le-lu-ya, *mf* Al-le-lu-ya, Al-le-lu-ya, Al-le-lu - ya.

B ya. *mp* Al-le-lu-ya, Al-le-lu-ya, Al-le-lu-ya, *ff* Al-le-lu - ya.

Christmas is here

SATB

~130 Briskly

Soprano *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

Alto *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

Tenor *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

Bass *f* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

S

A

T *mp* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

B *mp* Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

mf Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya...

S

A *mf* 1. Christ - mas is here; We wish you good cheer; For Je - sus was born at this

T

B

10

S *p* Al-le-lu-ya, Al-le-lu - ya, Al - le - lu - ya

A *mp* time of the year.

T

B

14

S *mp* 2. Christ - mas is come, We hope you'll have fun

A *mp* 2. Christ - mas is come, We hope you'll have fun,

T *mf* 2. Christ - mas is come, We hope you'll have fun, For

B *mf* 2. Chris - mas is come, We hope you'll have fun, For

16

S *mf* Al - le - lu-ya, Al - le - lu -

A *f* Al - le - lu-ya, Al - le - lu -

T 8 Je-sus was born, was born to set sin on the run. *mf* Al - le - lu-ya, Al - le - lu -

B Je-sus was born to set sin on the run. *mf* Al - le - lu-ya, Al - le - lu -

19

S ya, Al - le lu - ya *f* 3. Christ - mas we will, All *mf* 3. Ah

A ya, Al - le lu - - ya *mf* 3. Ah

T ya, Al - le lu - ya *mf* 3. Ah

B ya, Al - le lu - - ya

22

S cel-e-brate still, *p* Je - sus was born to bring peace and good-will. *mp* Je-sus was born to bring peace and good-will.

A (Ah) , *mp* Je-sus was born to bring peace and good-will.

T (Ah) , For *mf* Je-sus was born to bring peace and good-will.

B (Ah) *mp* 3. Je - sus was born to bring peace and good-will.

25

S *f* 4. Christ - mas arr - ives, Now happ - i - ness thrives, *molto rit* For *a tempo* *mf*

A *f* 4. Christ - mas arr - ives, Now happ - i - ness thrives, *molto rit* For *a tempo* *mf*

T *f* 4. Christ - mas arr - ives, Now happ - i - ness thrives, *molto rit* For *a tempo* *mf*

B *f* 4. Christ - mas arr - ives, Now happ - i - ness thrives, *molto rit* For *a tempo* *mf*

27

S Je - sus was born to bring joy to our lives. *f* Al - le - lu - Al - le - lu -

A Je - sus was born to bring joy to our lives. *f* Al - le - lu - ya Al - le - lu -

T 8 Je - sus was born to bring joy to our lives. *f* Al - le - lu - ya, Al - le - lu -

B Je - sus was born to bring joy to our lives. *f* Al - le - lu - ya, Al - le - lu -

30

S ya, Al - le - lu - ya, *p* Al - le - lu - ya, Al - le - lu - ya, Al - le -

A ya, Al - le - lu - ya, *p* Al - le - lu - ya, Al - le - lu - ya, Al - le -

T 8 ya, Al - le - lu - - ya, *p* Al - le - lu - ya, Al - le - lu - ya, Al - le -

B ya, Al - le - lu - ya, *p* Al - le - lu - ya, Al - le - lu - ya, Al - le -

34

S lu - ya, *mp* Al - le - lu - ya, *mf* Al - le - lu - ya, *f* Al - le - lu - ya, *ff* Al - le - lu - ya.

A lu - - ya, *mp* Al - le - lu - ya, *mf* Al - le - lu - ya, *f* Al - le - lu - ya, *ff* Al - le - lu - ya.

T 8 lu - - ya, *mp* Al - le - lu - ya, *mf* Al - le - lu - ya, *f* Al - le - lu - ya, *ff* Al - le - lu - ya.

B lu - ya, *mp* Al - le - lu - ya, *mf* Al - le - lu - ya, *f* Al - le - lu - ya, *ff* Al - le - lu - ya.

There is a green hill far away

Tune 'Demesne'

SAT/B

Tom Fryers

There is a green hill far away

Tune 'Demesne'

SAT/B

Words: Cecil Frances Alexander (1818-1895)

Music: Tom Fryers

This much loved Easter Hymn was given a new tune in 1964 and arranged simply for three voices (because of the dearth of men in choirs) in February 2004. It can be sung as a hymn just using that arrangement, printed here for verses 1, 2 and 4, and for this reason all the words are printed under the first verse. In this form it was first given by Ruth Bellis and the Stricklandgate Methodist Church Choir, Kendal. In May 2006 two other three-part arrangements were added for verses 3 and 5 respectively, to render it more suitable as a choir anthem.

1.
There is a green hill far away,
Without a city wall;
Where the dear Lord was crucified,
Who died to save us all.

2.
We may not know, we cannot tell,
What pains he had to bear;
But we believe it was for us
He hung and suffered there.

3.
He died that we might be forgiven;
He died to make us good;
That we might go at least to heaven,
Saved by his precious blood.

4.
There was no other good enough
To pay the price of sin;
He only could unlock the gates
Of heaven, to let us in.

5.
O dearly, dearly has he loved;
And we must love him too,
And trust in his redeeming love,
And try his works to do.

There is a green hill far away

Three voices: SAT/B

Words: Cecil Frances Alexander (1818-1895)

Tune: Demesne (1964)

Tom Fryers Feb 2004; May 2006

♩ = 100 Quietly and smoothly but expressively

S
mf 1. There is a green hill far a - way, With - out a ci - ty wall; Where

A
mf 1. There is a green hill far a - way, With - out a ci - ty wall; Where

B/T
mf 1. There is a green hill far a - way, With - out a ci - ty wall; Where

S
6 the dear Lord was cru-ci-fied, Who died to save us all, Who died to save us all.

A
the dear Lord was cru-ci-fied, Who died to save us all, Who died to save us all.

B/T
the dear Lord was cru-ci-fied, Who died to save us all, Who died to save us all.

2. We may not know, we cannot tell,
What pains he had to bear;
But we believe it was for us
He hung and suffered there.
3. He died that we might be forgiven;
He died to make us good;
That we might go at last to heaven,
Saved by his precious blood.
4. There was no other good enough
To pay the price of sin;
He only could unlock the gates
Of heaven, to let us in.
5. O dearly, dearly has he loved;
And we must love him too,
And trust in his redeeming love,
And try his works to do.

Cecil Francis Alexander (1818-1895)

12

S *mp* 2. We may not know, we can - not tell What pains he had to

A *mp* 2. We may not know, we can - not tell What pain he had to

B/T *mp* 2. We may not know, we can - not tell What pain he had to

16

S bear; But we be - lieve it was for us, He

A bear; But we be - lieve it was for us, He

B/T bear; But we be - lieve it was for us, He

19

S hung and suf-fered there; He hung and suf-fered there

A hung and suf-fered there; He hung and suf-fered there.

B/T hung and suf-fered there; He hung and suf-fered there.

23

S *mf* 3. He died that we might be for - given; He died to make us

A *mf* 3. He died that we might be for - given; He died to make us

B/T *mf* 3. He died that we might be for - given; He died to make us

27

S good; That we might go at last to heaven, *mp* Saved

A good; That we might go at last to heaven, *mp* Saved

B/T good; That we might go at last to heaven, *mp* Saved

30

S by his pre-cious blood. Saved by his pre-cious blood.

A by his pre-cious blood; Saved by his pre-cious blood.

B/T by his pre-cious blood, Saved by his pre-cious blood.

34

S *mp* 4. There was no oth-er good e-nough To pay the price of

A *mp* 4. There was no oth-er good e-nough To pay the price of

B/T *mp* 4. There was no oth-er good e-nough To pay the price of

38

S sin. He on-ly could un-lock the gates Of

A *mf* sin. He on-ly could un-lock the gates Of

B/T *mf* sin. He on-ly could un-lock the gates Of

41

S heaven, to let us in; _____ Of heaven, to let us in.

A heaven, to let us in; Of heaven to let us in.

B/T heaven, to let us in; _____ Of heaven to let us in.

45

S *mp* 5. O dear-ly, dear-ly has he loved; And we must love him.

A *mp* 5. O dear-ly, dear-ly has he loved; And we must love him

B/T 5. O dear-ly, dear-ly has he loved; And we must love him

49

S too; And trust in his re - deem - ing love, And

A too; And trust in his re - deem - ing love, And

B/T too; And trust in his re - deem - ing love, And

52

S try his works to do; And try his works to do.

A try his works to do; And try his works to do.

B/T try his works to do; And try his works to do.

poco rit

All ye that pass by

SATB

Tom Fryers

All ye that pass by

SATB

Words: Charles Wesley

Music: Tom Fryers

Written for & first performed by Ruth Bellis and the Stricklandgate Methodist Church Choir, Kendal, on Good Friday, 1995.

All ye that pass by,
To Jesus draw nigh;
To you is it nothing that Jesus should die?
Your ransom and peace,
Your surety he is;
Come, see if there ever was sorry like his.

He dies to atone
For sins not his own;
Your debt he has paid and your work he has done.
Ye all may receive
The peace he did leave;
Who made intercession: "My Father, forgive."

For you and for me
He prayed on the tree;
The prayer is accepted, the sinner is free.
That sinner am I,
Who on Jesus rely;
And come for the pardon God cannot deny.

My pardon I claim,
For a sinner I am;
A sinner believing in Jesus's name.
He purchased the grace,
Which now I embrace;
O, Father, thou knowst he has died in my place.

All ye that pass by

SATB

For Ruth Bellis and the Stricklandgate choir

Words - Charles Wesley

Music - Tom Fryers (1995)

♩ = 80 Steady pace

S *mp* 1. Ye that pass by, Je-sus draw nigh; To you

A *mf* 1. All ye that pass by To Je-sus draw nigh; To you is it

T *mp* 1. Ye that pass by, Je-sus draw nigh; To you

B *mp* 1. Ye that pass by, Je-sus draw nigh; To you

S no-thing Je-sus should die? *mp* ran-some and peace,

A no-thing that Je-sus should die? *mf* Your ran - some and peace, your

T no-thing Je-sus should die? *mp* ran-some and peace,

B no-thing Je-sus should die? *mp* ran-some and peace,

S sur-ety he is; Come, see if ev-er sor-row like his. *mp*

A sur - e-ty he is; Come, see if there ev-er was sor-row like his. *mp*

T sur-ety he is; Come, see if ev-er sor-row like his. *mp*

B sur-ety he is; Come, see if there ev-er was sor-row like his. *mp*

(solo duet or semi-chorus. Upper part could be taken by altos at same pitch as tenors)

18
8
T *mp* 2. He dies to a - tone, For sins not his own; *mf* Your debt he has paid and your
B *mp* 2. He dies to a - tone, For sins not his own; *mf* Your debt he has paid and

25
8
T work he has done. *mp* Ye all may re - ceive the peace he did
B your work he has done. *mp* Ye all may re - ceive the peace

30
8
T leave; Who made in - ter - cession, "My Father, for - give."
B he did leave; Who made in - ter - cession, "My Fa - ther, Fa - ther, forgive."

(solo duet or semi-chorus)

35
S *p* 3. For you and for me, He prayed on the tree; The prayer is acc -
A *p* 3. For you and for me, He prayed on the tree; The prayer is acc -

41
S *mf* ept - ed, the sin - ner is free. *mp* That sin - ner am I,
A *mf* ept - ed, the sin - ner is free. *mp* That sin - ner am I, Who on

46
S Who on Je - sus re - ly; And come, come for the par - don God can - not de - ny.
A Je - sus re - ly; And come, come for the par - don God can - not de - ny.

52 *Tutti*

S *f* 4. My par - don I claim, For a sin-ner I am; A sin - ner be -

A *f* 4. My par - don I claim, for a sin-ner I am; A sin - ner be -

T *f* 4. My par - don I claim, for a sin-ner I am; A sin - ner be -

B *f* 4. My par - don I claim, for a sin-ner I am; A sin-ner, sin - ner be -

58

S *mf* lie-ving in Je-sus - 's name. He pur - chased the grace, which

A *mf* lie - ving in Je - sus-'s name. He pur-chased the grace, which

T *mf* lie - ving in Je - sus-'s name. He pur-chased the grace, which

B *mf* lie-ving in Je-sus - 's name. He pur - chased the grace, which

63 *rit*

S *mp* now I em - brace; O Fa - ther thou knowst He *p* died in my place.

A *mp* now I em - brace; O Fa - ther thou knowst He, He has died in my place.

T *mp* now I em - brace; O Fa - ther thou knowst He *p* died in my place.

B *mp* now I em - brace; O Fa - ther thou knowst He *p* died in my place.

See him lying in the tomb

An anthem for Good Friday

SATB

Tom Fryers

See him lying in the tomb

An anthem for Good Friday

SATB

Words and Music: Tom Fryers

Written in January 2006 for Ruth Bellis and the Stricklandgate Methodist Church Choir, Kendal and performed the following Easter.

See him lying in the tomb,
His spirit flying to his home.
Our lives were nourished
While Jesus flourished;
The hopes we cherished
With him have perished.

Now the stone is rolled in place;
We never more shall see his face.
For they have taken,
And we forsaken,
The friend we adored,
Our love, our Lord.

But did he promise to return?
Should we a-wait the coming dawn?
Though man of men with men he stood,
His spirit was like that of God.

And there is hope to bring us ease;
For life like his can never cease.
His love can never be destroyed;
For nature will eschew a void.

Now there's nothing more to see,
And we must let his body be.
The light is fading,
The dark is shading
Our eyes, our seeing;
Our souls, our being.

Now we rise and turn to go,
Our minds are numb, our steps are slow.
Our hearts are grieving,
Yet half believing
The love of Jesus
Will never leave us.

See him lying in the tomb

SATB

For Ruth Bellis

Words & Music: Tom Fryers
January, 2006

♩ = 60 Quietly

mp See him ly - ing in the tomb; His spi - rit fly - ing

mp See him ly - ing in the tomb; His spi - rit fly - ing

8 *mp* See him ly - ing in the tomb; His spi - rit fly - ing

mp See him ly - ing in the tomb; His spi - rit fly - ing

7

to it's home. Our lives were nour-ished While Je - sus

to it's home. Our lives were nour-ished While Je - sus

8 to it's home. Our lives were nour-ished While Je - sus

to it's home. Our lives were nour - ished While Je - sus

12

flour-ished; The hopes we cher-ished, With him have per-ished.

flour-ished; The hopes we cher-ished, With him have per-ished.

8 flour-ished; The hopes we cher-ished, With him have per-ished.

flour - ished; The hopes we cher-ished, With him have per-ished.

17

mp Now the stone is rolled in place; We nev - er more shall

mp Now the stone is rolled in place; We nev - er more shall

8 *mp* Now the stone is rolled in place; We nev - er more shall

mp Now the stone is rolled in place; We nev - er more shall

23

see his face. For they have ta - ken, And we for -

see his face. For they have ta - ken, And we for -

8 see his face. For they have ta - ken, And we for -

see his face. For they have ta - ken, And we for -

28

(s/s-ch)

sa - ken The friend we a - dored. Our love, our Lord. *mf* But

sa - ken The friend we a - dored, Our love, our Lord. *mf* But

8 sa - ken The friend we a - dored, Our love, our Lord.

sa - ken The friend we a - dored, Our love, our Lord.

(solo quartet or semi-chorus)

33

(solo quartet or semi-chorus)

The musical score consists of four staves. The first two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). They contain the lyrics "did he pro - mise to re - turn? Should we a__wait the". The third staff is a piano accompaniment part in treble clef, also with a key signature of one sharp, containing the lyrics "did he pro_____ - mise to re_-turn? Should we a - wait_____ the". The fourth staff is a piano accompaniment part in bass clef, also with a key signature of one sharp, which is mostly empty except for a few notes at the end.

did he pro - mise to re - turn? Should we a__wait the

did he pro_____ - mise to re_-turn? Should we a - wait_____ the

8

36

com-ing dawn?

co-ming dawn?

f His

f Though man of men with men he stood,

f Though man of men with men he stood

39

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in G major (one sharp). The tempo is marked 'Andante' and the dynamics are 'mf' (mezzo-forte). The lyrics are: 'And there is hope to the spirit was like that of God.' The score consists of four staves. The Soprano staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Alto staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Tenor staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The lyrics are: 'And there is hope to the spirit was like that of God.' The score consists of four staves. The Soprano staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Alto staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Tenor staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3.

mf And there is hope to

spi - rit was like that of God. *mf* And there is hope to

8 spi - rit was like that of God. *mf* hope

spi - rit was like God.

42

bring us ease, For life like his can ne-ver cease.

bring us ease, For life like his can ne-ver cease.

8 ease *mf* ease life like his can ne-ver, ne-ver cease. *f* His

45

ff His love can ne - ver be de - stroyed

ff His love can ne - ver be de - stroyed

8 love can ne - ver be de - stroyed, *ff* ne-ver be de-stroyed;

love can ne - ver, ne-ver be de - stroyed, *ff* ne-ver be de - stroyed

48

; *f* Love can ne - ver be de-stroyed *mp*

; *f* Love can ne - ver be de-stroyed *mp*

8 *mf* For nat-ure will not have, not have a void, will not have a void. *mp*

mf For na-ture will not have, not have a void, will not have a void. *mp*

53 (Tutti)

p Now there's no - thing more to see, And we must let his

p Now there's no - thing more to see, And we must let his

8 *p* Now there's no - thing more to see, And we must let his

p Now there's no - thing more to see, And we must let his

59

bo - dy be. The light is fa - ding, The dark is

bo - dy be. The light_ is fa - ding, The dark_ is

8 bo - dy be. The light is fa - ding, The dark is

bo - dy be. the light is fa - ding, The_ dark is

64

sha-ding Our eyes, our see-ing, Our souls, _ our_ be-ing.

sha-ding Our eyes, our see-ing, Our souls, _ our be-ing.

8 sha-ding Our eyes_ our see-ing, Our souls, our be-ing.

sha - ding Our_ eyes, our see-ing, Our souls, our_ be-ing.

69

p Now we rise and turn to go; Our minds are numb, our steps are slow. Our

p Now we rise and turn to go; Our minds are numb, our steps are slow. Our

8 *p* Now we rise and turn to go; Our minds are numb, our steps are slow. Our

p Now we rise and turn to go; Our minds are numb, our steps are slow. Our

77

hearts are grie-ving, Yet half be-lie-ving, The *mp* love of Je-sus

hearts are grie-ving, Yet half be-lie-ving, The *mp* love of Je-sus

8 hearts are grie-ving, Yet half be-lie-ving, The *mp* love of Je-sus

hearts are grie-ving, Yet half be-lie-ving, The *mp* love of je-sus

83

poco rit *dying away*

; The love of Je-sus *pp* Will ne-ver leave us.

; The love of Je-sus *pp* Will ne-ver leave us.

8 ; The love of Je-sus *pp* Will ne-ver leave us.

; The love of Je-sus *pp* Will ne-ver leave us *dying away*

Spring Song

An Easter Carol

SAT/B & Piano

Tom Fryers

Spring Song

An Easter Carol

SAT/B & Piano

Words and Music: Tom Fryers

The words and melody for this carol for the Easter season were written while waiting in Helsinki Airport in March 2004, and the music completed in April, in three parts because of the frequent dearth of men in church choirs. It was first performed on Easter Sunday morning 2005 by Ruth Bellis and the Stricklandgate Methodist Church Choir, Kendal. The piano accompaniment is somewhat independent and is not essential, but adds a lightness suited to the theme.

Can't you see, at the heart of spring,
There is wonder and laughter in everything?
And as the frosts retreat, and new green shoots appear,
There is magic and a miracle for every year.

Can't you see that the turning year
Makes the mind of the loving Creator clear?
And as the saddened land awakes to joy and grace,
So the resurrection miracle again takes place.

Can't you feel all creation crave
Release from winter of passion, and cross, and grave?
And so with Jesus now, share the awakening
To a loving Father's eternal and perpetual spring.

Spring Song

SAT/B & Piano

For Ruth Bellis & the Stricklandgate Choir

Words and music
Tom Fryers, April 2004

♩ = 130 *Joyfully*

Piano



mf

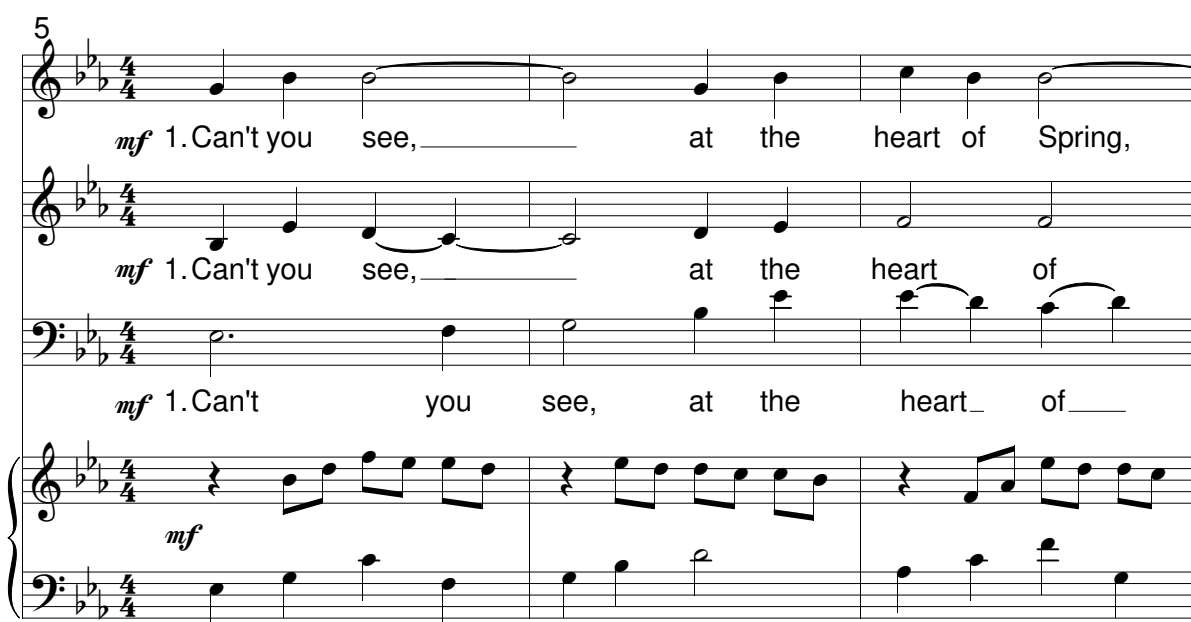
5

S *mf* 1. Can't you see, _____ at the heart of Spring,

A *mf* 1. Can't you see, _____ at the heart of

B/T *mf* 1. Can't you see, at the heart_ of_

Piano



mf

8

Spring, There is won - der and laugh - ter in

Spring, There is won - der and laugh - ter in

Spring, There is won - der and laugh - ter in

Piano



mf

11

ev - ery - thing? *dim* And as the frosts re - treat,

ev - ery - thing? *dim* And as the frosts re - treat,

ev - ery - thing? And *dim* as the frosts re -

14

and new green shoots ap - pear, There is

cresc

and new green shoots ap - pear, There's

cresc

treat and new green shoots ap - pear, There's

cresc

17

mf ma - gic and a mir - a - cle for ev - ery year?

mf mag - ic and a mir - a - cle for ev - ery year?

mf mag - ic and a mir - a - cle for ev - ery year?

21

mf 2. Can't you see, _____ that the turn-ing year _____ Makes the

mf 2. Can't you see, that the turn - ing year Makes the

mf 2. Can't you see, that the turn - ing year Makes the

25

mind of the lov-ing Cre - at - or clear? _____ *mp* And as the

mind of the lov-ing Cre - at - or clear? *mp* And as the

mind of the lov - ing Cre - at - or clear? *mp* And as the

29

cresc

saddened land _____ a-wakes to joy and grace, _____ *f* So the

sad - dened land a-wakes to joy and grace, *f* The

sad - dened land a-wakes to joy and grace, *f* The

33

re - sur - rec - tion mir - a - cle a - gain takes place? _____

re - sur - rec - tion mir - a - cle a - gain takes place?

re - sur-rec - tion mir - a - cle a - gain takes place?

37

mp 3. Can't you feel all cre - a - tion

mp 3. Can't you feel all cre - a - tion

mf 3. Can't you feel all cre - a - tion crave

mf

40

crave Re - lease from *p* win - ter of pass - ion and cross and grave?

crave Release from *p* win - ter of pass - ion and cross and

mp Release from win - ter of pass - ion and cross and grave?

mp

44

mp And so with Je - sus now, share the a -

grave? And so with Je - sus now, share the a -

mp And so with Je - sus now, share the a -

mf *cresc*

47

wake - - ning, *f* To a lov - ing Fa - ther's e -

wake - - ning, *f* To a lov - ing Fa - ther's e -

wake - - ning *f* To a lov - ing Fa - ther's e -

50

ter - nal and per - pe - tual Spring? *rit*

ter - nal and per - pe - *rit* tual Spring?

ter - nal and per - pe - tual Spring? *rit*

Dear Master, in whose life I see

SATB

Tom Fryers

Dear Master, in whose life I see

SATB

Words: John Hunter (1848-1917)

Music: Tom Fryers

This was written as a companion piece to 'Jesus, I fain would find thy zeal for God in me', being another short two-verse hymn full of meaning. Its original ending was on a unison A flat, symbolising 'one' in the words, but an ending like the first verse on a chord of F major may be found more satisfactory. Both are included in the score, for performers to choose.

Dear Master, in whose life I see.
All that I would but fail to be;
Let your clear light for ever shine
To shame and guide this life of mine.

Though what I dream and what I do
In my weak days are always two,
Help me, oppressed by things undone,
O thou whose deeds and dreams are one.

Dear Master, in whose life I see

John Hunter (1848-1917)

SATB

Tom Fryers
(Sept. 2013)

Easy ♩ = 70

f Dear Mas-ter, in whose life I see All that I

mf Dear Mas - ter, in whose life I see, All I

mf Dear Mas - ter, in whose life I see, All I

mf Dear Mas - ter, in whose life I see All that I

would but fail to be; Let your clear light for ev-er

would but fail to be; Let your clear light, your light for ev-er

would but fail to be; Let your clear light for ev-er

would but fail to be; Let your clear light for ev - er

shine; To shame and guide this life of mine.

shine; To shame and guide, shame and guide this life of mine.

shine; *f* To shame and guide, and *mf* guide this life of mine.

shine, To shame and guide, and guide this life of mine.

13

mf Though what I dream and do In

mf and what I do In

8 *f* Though what I dream and what I do In

mf Though what I dream and what I do In my

17

weak days are al - ways two, Help me op-pressed,

my weak days are al - ways two, *f* Help

8 my weak days are al - ways two, *mf* Help me,

weak days are al - ways two, Help, help

20

f Help me, op-pressed by things un-done,

me, op - pressed *mf* by things, by things un-done; O

8 help me, op - pressed by things, by things un-done

me, op - pressed by things un-done, O

23

mf O thou whose deeds and dreams,

thou whose deeds, *f* O thou whose deeds

f O thou whose deeds and dreams

thou whose deeds and dreams

Ending in unison Ab

26

mf whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

Alternate ending in F major.

29

mf whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

mp whose deeds and dreams are one. *p*

**Jesus, I fain would find
thy zeal for God in me**

SATB

Tom Fryers

Jesus, I fain would find thy zeal for God in me

SATB

Words: Charles Wesley (1707-1788)

Music: Tom Fryers

This is a response to discovering, and using in worship, Wesley's succinct, explicit, logical and passionate prayer for a true Christian life, imbued with the Spirit of God and committed wholly to others. It was composed in summer 2006 for either four individual voices or small choir. The rather jolly melody arose very spontaneously and it appears unvaried in each of the four voices in turn, so the two short verses are repeated. Other voices interleave syncopated counterpoint throughout, a bit like madrigal writing.

Jesus, I fain would find
Thy zeal for God in me;
Thy yearning pity for mankind,
Thy burning charity.

In me thy Spirit dwell;
In me thy mercies move;
So shall the fervour of my zeal
Be thy pure flame of love.

Jesus, I fain would find thy zeal for God in me;

SATB

Words: Charles Wesley

Music: Tom Fryers

June - Aug 2006

$\text{♩} = 125$ *With expression but always rhythmically*

mf 1. Je - sus, I fain_ would find_ Thy zeal for God in

mf 1. Je - sus, fain would I find_ Thy zeal for God, thy

mf 1. Je - sus, I fain_ would find Thy zeal for_ God. in me

mf 1. Je_ - sus, I fain would find_ Thy_ zeal for God, thy

me; Thy yearn_ - ing pi_ - ty for_ man-kind, Thy

zeal_ in_ me; Thy yearn_ - ing pi_ - ty for_ man - kind, Thy_

8 ; and_ Thy_ yearn - ing pi_ - ty for_ man - kind, Thy_

zeal in me; Thy yearn - ing pi - ty for man - kind, Thy_

burn - ing char - i - ty_ *mp* 2. In me thy Spi_ - rit dwell; In

burn - ing char - i - ty_ *mp* 2. In me thy Spi_ - rit dwell; In

8 burn - ing char - i - ty. *mp* 2. In me thy Spi_ - rit dwell; In

burn_ - ing char-i_ - ty. *mp* 2. In_ me thy Spi - rit dwell In_

11

me thy mer - cies move; *mf* So shall the fer - vour.

me thy mer - cies move; *mf* So shall the fer - vour

8 me thy mer - cies, mer - cies move; *mf* So shall the fer - vour of

me thy mer - cies, mer - cies move; *mf* So shall the fer - vour

14

of my zeal Be thy pure flame of love. *p* 1. Je - sus, I

of my zeal Be thy pure flame of love. *p* 1. Je - sus, I

8 my zeal Be thy pure flame of love. *mp* 1. Je - sus, I

of my zeal Be thy pure flame of love. *p* 1. Je - sus, I

18

fain would find Thy zeal for God in me; Thy yearn - ing pi - ty

fain would find Thy zeal for God in me; Thy yearn - ing pi - ty

8 fain would find Thy zeal for God in me; Thy yearn - ing pi - ty

fain would find Thy zeal for God in me; Thy yearn - ing pi - ty

22

for_ man - kind, Thy burn_ - ing char - i - ty. *mf* 2. In me thy_

for man - kind. Thy burning char-i - ty, char_ - i - ty. *mf* 2. In me thy

8 for_ man-kind. Thy burn - ing char - i - ty. *mf* 2. In me thy

for man - kind, Thy burn - ing_ char - i - ty. *mf* 2. In me thy

26

Spi - rit dwell; In me, *cresc* in me_ thy mer - cies move;

Spi - rit dwell; In me, *cresc* in me_ thy mer - cies move; So_

8 Spi - rit dwell; In me_ thy mer - cies *cresc* move; So

Spi - rit dwell; In me thy mer - cies *cresc* move; So

29

So shall the fer-vour of my_ zeal *f* Be thy pure flame of love._

shall, so shall the fer-vour of_ my zeal *f* Be thy pure flame of love.

8 shall the fer_ - vour_ of my love_ Be *f* thy pure flame of love.

shall. the fer_ - vour of_ my zeal *f* Be thy pure flame of love._

Make me a captive, Lord

Tune: 'Captivity'

SATB

Tom Fryers

Make me a captive, Lord

Tune: 'Captivity'

SATB

Words: George Matheson (1842-1906)

Music: Tom Fryers

This hymn tune was written for and sung at a youth week-end from the Albert Hall Methodist Church, Manchester, in 1965.
The choir arrangement was made in 1998.

Make me a captive, Lord,
And then I shall be free;
Force me to render up my sword,
And I shall conqueror be.
I sink in life's alarms
When by myself I stand;
Imprison me within thine arms,
And strong shall be my hand.

My power is faint and low
Till I have learned to serve;
It wants the needed fire to glow,
It wants the breeze to nerve;
It cannot freely move,
Till thou hast wrought its chain;
Enslave it with thy matchless love,
And deathless it shall reign.

My will is not my own
Till thou hast made it thine;
If it would reach a monarch's throne
It must its crown resign;
It only stands unbent,
Amid the clashing strife,
When on thy bosom it has leant
And found in thee its life.

Make me a captive, Lord

SATB

Words: George Matheson (1842-1906)

Tune: Captivity
Tom Fryers (1998)

$\text{♩} = 100$

S
f 1. Make me a cap - tive Lord, And then I shall be free; Force

A
f 1. Make me a cap - tive Lord, And then I shall, I shall be free; Force

T
8 *f* 1. Make me a cap - tive Lord, And then I shall, I shall be free; Force

B
f 1. Make me a cap - tive Lord, And then I shall be free; Force

S
5 me to ren - der up my sword And I shall con - queror be

A
me to ren - der up my sword, And I shall con - queror be

T
8 me to ren - der up my sword, And I shall con - queror be

B
me to ren - der up my sword, And I shall con - queror be;

S
8 *mf* I sink in life's a - larms, When by my - self I stand; Im -

A
mf I sink in life's a - larms, When by my - self I stand; Im - *f*

T
8 *mf* I sink in life's a - larms, When by my - self I stand; Im -

B
mf I sink in life's a - larms, When by my - self I stand; Im - *f*

2/4

13

S pri - son me with - in thine arms, And strong shall be my hand.

A pri - son me with - in thine arms, And strong shall be my hand.

T 8 pri - son me with - in thine arms, And strong shall be my hand.

B pri - son me with - in thine arms, And strong shall be my hand.

17

S *p* 2. Till I have learned to serve; It

A *mp* 2. My power is faint and weak, Till I have learned to serve; It

T 8 *mp* 2. My power is faint and weak, Till I have learned to serve; It

B *mp* 2. My power is faint and weak, Till I have learned to serve;

21

S wants the need - ed fire to glow,

A wants the need - ed fire to glow, It wants the breeze to nerve

T 8 wants the need - ed fire to glow, It wants the breeze to nerve

B the fire to glow, It wants the breeze to nerve

24

S *mp* It can - not free - ly move, Till thou hast wrought its chain; En - *mf*

A *mp* ; It can - not free - ly move, Till thou hast wrought its chain; En - *mf*

T *mp* ; It can - not free - ly move, Till thou hast wrought its chain; En - *mf*

B *mp*

29

S slave it with thy match - less love, And death-less it shall reign. *mp*

A slave it with thy match - less, match - less. love, And death-less it shall reign. *mp*

T *mp* slave it with thy match - less, match - less. love, And death-less it shall reign. *mp*

B *mp*

match-less love, And death-less it shall reign. *mf* *mp*

33

S *mf* 3. My will is not my own Till thou hast made it thine; If

A *mf* 3. My will is not my own Till thou hast made, hast made it thine; If

T *mf* 3. My will is not my own Till thou hast made, hast made it thine; If

B *mf* 3. My will is not my own Till thou hast made it thine; If

37

S it would reach a mon - arch's throne, It must its crown re-sign

A it would reach a mon - arch's throne, It must its crown re - sign

T 8 it would reach a mon - arch's throne, It must its crown re - sign

B it would reach a mon - arch's throne, It must its crown re-sign

40

S ; *f* It on-ly stands un-bent, A-mid the clash - ing strife, When

A ; *f* It on-ly stands un - bent, A-mid the clash - ing strife, When

T 8 ; *f* It on-ly stands un - bent, A-mid the clash - ing strife; When

B ; *f* It on-ly stands un - bent, A-mid the clash - ing strife; When

45

S on thy bo-som it has leant *ff*, And found in thee its life.

A on thy bo-som it has leant *ff*, And found in thee its life.

T 8 on thy bo - som it has leant *ff*, And found in thee its life.

B on thy bo-som it has leant *ff*, And found in thee its life.

It matters to him about you

SSA & Piano

Tom Fryers

It matters to him about you

SSA & Piano

Words and Music: Tom Fryers

This song was written in March 1976 for Mary Maiden and the women's and children's voices of the Altrincham Methodist Church Choir and Junior Choir, who performed it that year. The piano accompaniment was thoroughly re-written in January 2003 for Ruth Bellis and the Stricklandgate Methodist Church Choir, Kendal, and performed by them later that year.

It matters to him about you,
It matters to him about you;
All the day long, all the night through,
He's caring, caring for me,
He's caring, caring for you;
His mercy is tender, his love ever true,
It matters, matters, matters;
It matters to him about you.

It matters to him about you,
It matters to him about you;
There, on the cross, what pain he knew,
He suffered, suffered for me,
He suffered, suffered for you;
But, "Father, forgive them, they know not what they do",
It matters, matters, matters;
It matters to him about you.

It matters to him about you,
It matters to him about you;
The loving spirit of our Lord, will take our lives and guide us through;
He's calling, calling for me,
He's calling, calling for you;
Our hearts he will enter and make all things new,
It matters, matters, matters;
It matters to him about you.

It Matters To Him About You

For three high voices

Tom Fryers, March 1976;
Revised, January 2003.

$\text{♩} = 90$ Slow waltz time

Soprano

Piano

mf 1. It

5

Sop

mat - ters to him a-bout you It

9

Sop

mat - ters to him a-bout you ;

13

Sop

mp All the day long, All the night through, He's

17
Sop *mf* car - ing, car - ing for me He's

21
Sop car - ing, car - ing for you *mp* His *mp*

25
Sop mer - cy is ten - der, his love ev - er true, It

29
Sop *f* mat - ters mat - ters, *mf* mat - ters ; It

33
Sop *mp* mat - ters to him a - bout you.

37

Sop

Sop

Alt

mp 2. It

mp 2. It

41

Sop

mp a-bout you;

Sop

mat - ters to him about you _____ It

Alt

mat - ters to him about you _____ It

45

Sop

a-bout you;

Sop

mat - ters to him a-bout you _____ ;

Alt

mat - ters to him a - bout you _____ ;

49

Sop *p* There, on the cross, what pain_____ he knew; He

Sop *mp* There, on the cross, what pain he knew, He

Alt *p* There, on the cross, what pain_____ he knew; He

53

Sop *mf* suff - ered, suff - ered, He suff-ered for me , He

Sop *mf* suff -ered, suff -ered for me _____, He

Alt *mf* suff - ered, suff - ered for me _____, He

57

Sop suff -ered, suff -ered He suff-ered for you ; But,

Sop suff -ered, suff -ered for you _____; But,

Alt suff - ered, suff - ered for you _____; But

61

Sop *mp* "Fa - ther, for-give", It

Sop *mf* "Fa - ther for - give them they know not what they do", It

Alt *mp* "Fa - ther for - give, they know not what they do" → It

mp

65

Sop *f* mat - ters, *mf* It mat - ters, *mp* It mat - ters, mat t-ers, It

Sop *f* mat - ters, *mf* mat - ters, *mp* mat - ters, It

Alt *f* mat - ters, *mf* It mat - ters, It *mp* mat - ters, It

f *mf* *mp*

69

Sop *p* mat - ters to him a - bout you, to him a - bout you.

Sop *p* mat - ters to him a-bout you

Alt *p* mat - ters to him a - bout you, a-bout you.

p

73

Sop *f* 3. It

Sop *f* 3. It

Alt *f* 3. It

mp *cresc* *f*

77

Sop mat - ters to him a-bout you _____ It

Sop mat - ters to him a-bout you _____ It

Alt mat - ters to him a-bout you _____ It

81

Sop mat - ters to him a - bout you _____ ; The

Sop mat - ters to him about you _____ The lov-ing

Alt mat - ters. to him about you _____ ;

85

Sop *mf* Spi - rit of our Lord _____, will take us and guide us

Sop *mf* Spi - rit of our Lord, will take our lives and guide us

Alt *mf* Our lov - ing Lord,

88

Sop through; He's call - ing, call - ing

Sop through; He's call - ing, call - ing for

Alt will guide us through; He's call - ing for

91

Sop He's call - ing for me He's call - ing,

Sop me He's call - ing,

Alt me He's call - ing call - ing,

94

Sop *call - ing He's call - ing for you*; *Our hearts he will*

Sop *call - ing for you*; *Our hearts he will*

Alt *call - ing for you*; *Our hearts he will*

98

Sop *en - ter and make all things new*

Sop *en - ter and make all things new, It*

Alt *en - ter and make all things, all things new; It*

101

Sop *f* *It mat-ters to him,* *mf* *It mat-ters to him,* *mp* *It mat-ters to*

Sop *f* *mat - ters,* *mf* *mat - ters,* *mp* *mat - ters*

Alt *f* *mat - ters,* *mf* *mat - ters,* *mp* *mat - ters,*

104

Sop him, It mat - ters to him, It mat-ters to him, to

Sop , It mat - ters to him to

Alt mat - ters, It mat - ters to him to

107

Sop *mf* him, *p* a - bout you; to him a - bout. you *pp rit*

Sop *mf* him, *p* a bout you

Alt *mf* him, *p* a bout you; to him a - bout. you *pp rit*