

Eboracum Choral Series

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Banks Music Publications, The Old Forge, Sand Hutton, York, YO4 1LB

ECS 162

For Nicolas and his colleagues

O GOD MY HEART IS READY

(Carillon for equal voices)

From Psalms 108 & 119

Simon Lindley

Allegro con slancio ♩ = 44

I
II

Organ

mp Man. 8', 2'

ben marcato

fervent O God, my heart is rea - dy,
O God, my heart is

6

rea - dy, I will sing, sing and give praise,
sing, sing and give praise,

11

sing and give praise, praise with the best mem-ber that I have.
praise, sing and give praise with the best mem-ber that I have.

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Ped.

16 I & II SOLO
mp A - wake,

21 Man. FULL
 lute and harp, I my - self will a - wake right

Solo

26 SOLO
 ear - ly. My lips shall speak of Thy

reduce

32 FULL +
 praise, *mf* When Thou hast taught me Thy sta - tutes.

Ped.

PREVIEW ONLY

PREVIEW ONLY

PREVIEW ONLY

PREVIEW ONLY



37

PREVIEW ONLY

I re - a - dy, my tongue shall sing of Thy word,

II *molto* Yea, my tongue shall sing of Thy

sim.

PREVIEW ONLY

43

mp for all Thy com - mand - ments are righ - teous.

(opt. II & III)

word, for all Thy com - mand - ments are righ - teous. *rit.* - - - *a tempo*

colla voci ad lib. *alla campanelle ff*

sempre ped. *brillante*

PREVIEW ONLY

49

ff God, my heart is rea - dy, I will

ff God, my heart is rea - dy,

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55

sing, sing and give praise, sing and give praise,
I will sing, sing and give praise, sing and give

60

praise with the best member that I have.
praise with the best member that I have. *lunga*

rit. *a tempo*

Notes for performance

This Carillon may be performed by as few as two voices, or by balanced groups of equal voices. If sung by men alone, the accompaniment and registration of the sections without pedals may be easily adjusted and augmented to facilitate such an arrangement.

The passage in three-part harmony may also be sung in unison: whether in unison or harmony, the organ may double the voice(s) if required.

Proficient and well balanced choirs of upper voices may care to allocate portions of the organ accompaniment (with or without instrumental doubling) for vocalising – using a semi-chorus for the verbal texts. In such cases *all* singers should sing the words at the passages marked +.

The organ accompaniment should be firmly rhythmic throughout, the player adopting a 'frappé' touch in the style of a French toccata for the final section.

The whole piece should be encouraged to go with a lively swing, definitely one pulse to the bar, and not three. The opening and closing sections are to be well marked by the voices, and a more lyrical style should be used for the central part.

S.L.

Leeds, Spring 1986

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