

# OXFORD ANTHEMS

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A158  
S.A.T.B.

## At the Name of Jesus

To the tune 'King's Weston'

Caroline M. Noel

R. VAUGHAN WILLIAMS  
Arranged with varied settings  
for a festival service by the composer

**With vigour**  **f**

VOICES  
in unison

1. At the Name of Je - sus  
2. At his voice cre - a - tion

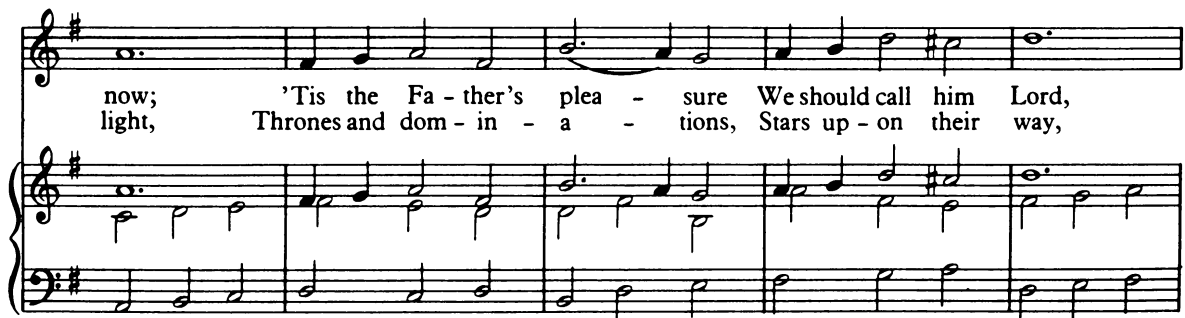
ORGAN



Eve - ry knee shall bow,      Eve - ry tongue con - fess - him King of glo - ry  
Sprang at once to sight,      All the An - gel fa - ces,      All the hosts of



now;      'Tis the Fa - ther's plea - sure We should call him Lord,  
light,      Thrones and dom - in - a - tions, Stars up - on their way,



1 *D.S.* 2

Who from the be - gin - ning Was the migh - ty Word.  
All the heavenly or - ders, In their great ar - - ray.

*dim.*

**CHOIR ONLY**  
Sop. & Alto

*p*

3. Hum - bled for a sea - son, To re - ceive a name \_\_\_\_\_

Ten. & Bass

*p*

Gt. 8 & 4 ft. 4 ft. to predominate

*mf*

*p*

From the lips of sin - ners Un - to whom he came, \_\_\_\_\_

Faith-ful - ly he bore it Spot-less to the last,

*cresc.*

*cresc.*

death he passed:

Brought it back vic - to - rious When from death he passed:

*f*

*f*

DESCANT (Boys' or women's voices)

*f*

4. Bore it up tri - um - phant With its hu - man

CHOIR and PEOPLE in unison

*f*

4. Bore it up tri - um - phant With its hu - man light, Through all ranks of

*f*

light, Through all ranks of crea - tures, To the  
crea - tures, To the cen - tral height, To the throne of God - head,

cen - - - tral height, Filled it with the  
To the Fa - ther's breast; Filled it with the glo - ry Of that

glo - - - ry Of that per - fect rest.  
per - fect rest.

## CHOIR ONLY (unaccompanied)

Sop. &amp; Alto

5. Name him, bro-thers, name him, With love as strong as death, — But with awe and

Ten. & Bass

won - der, And with ba - ted breath; — He is God the Sa - viour,

He is Christ the Lord, — Ev - er to be wor-shipped, Trust-ed, and a -

6. In your hearts en - throne him;

6. In your hearts en - throne him; There let him sub -

There let him sub - due All that is not  
 - due All that is not ho - ly, All that is not true:

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

ho - - - ly, All that is not true: Let his  
 Crown him as your cap - tain In temp - ta - tion's hour; Let his will en -

This system continues the vocal and piano parts. It includes a *cresc.* (crescendo) marking above the vocal line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

will en - fold you In its light and power.  
 - fold you In its light and power.

This system concludes the vocal and piano parts. It features a final *cresc.* marking. The piano accompaniment ends with sustained chords and a final cadence.

ALL VOICES in unison

7. Bro - thers, this Lord Je - sus Shall re - turn a - gain,

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a rest followed by a fortissimo (ff) dynamic marking. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are: "7. Bro - thers, this Lord Je - sus Shall re - turn a - gain,"

With his Fa - ther's glo - ry, With his An - gel train;

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on "Fa - ther's" and a dotted note on "An - gel". The piano accompaniment provides harmonic support with chords and a consistent bass line. The lyrics are: "With his Fa - ther's glo - ry, With his An - gel train;"

For all wreaths of em - pire Meet up - on his brow,

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on "em - pire" and a sharp sign on the final note of "brow". The piano accompaniment continues with chords and a steady bass line. The lyrics are: "For all wreaths of em - pire Meet up - on his brow,"

And our hearts con - fess him King of glo - ry now.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note on "now". The piano accompaniment ends with a final chord and a double bar line. The lyrics are: "And our hearts con - fess him King of glo - ry now."

