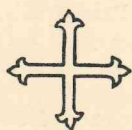


THE  
COMPOSITIONS  
OF  
DAVID D. WOOD  
(MUS. DOC.)

ORGANIST AND CHOIRMASTER OF ST. STEPHEN'S CHURCH  
PHILADELPHIA · PENNSYLVANIA · 1864-1910



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*(To be continued)*

NEW YORK .: THE H. W. GRAY COMPANY  
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## David Duffield Wood, Mus. Doc.

1838-1910



DAVID DUFFIELD WOOD was born in Western Pennsylvania, near Pittsburg, March 2, 1838. He lost his sight at an early age, through an accident, and when five years old he was sent to the Institution for the Instruction of the Blind at Philadelphia, where he distinguished himself in mathematics as well as in music.

He was for forty-six years organist and choirmaster of St. Stephen's Church, Philadelphia. Concurrently, for about twenty-five years, he filled the same position at the Baptist Temple, playing the organ at the evening service. He also conducted the chorus of the Temple, preparing them in rehearsal for the regular oratorio concerts, and playing the organ at the performances.

He became assistant teacher of music at the Institution for the Instruction of the Blind (now at Overbrook) in 1853. In 1887 he was appointed director of music. Here he brought the chorus of the pupils to a high degree of efficiency in the public performance of such works as the oratorios of Handel, Haydn and Mendelssohn, and the cantatas of Bach.

Dr. Wood was best known during his life as an organist and as a teacher of the organ. His ear was so acute that it was a common experience for his pupils to be corrected for a wrong fingering. He was pre-eminent in the purity and clearness of his interpretation in particular of the works of Bach. Long before the recent revival of Bach in America he was a pioneer in the exploration of the great German's organ compositions. He mastered them with a spiritual as well as a tonal completeness that has hardly been equaled among organ players. It is certainly true that Dr. Wood's performances were surpassed by none of the famous visiting organists, in the qualities of contrast and balance and of a convincing loyalty to the intent of the composer.

It was not until after his death that the abundance and beauty of his own compositions came to light. None of his representative anthems were published in his lifetime. They had been sung by the choir of St. Stephen's from vocal parts, the composer playing the accompaniment from memory. The anthems are distinguished by a fullness, a freedom and a depth of polyphony that seem at the same time to hark back to the tradition of a former age and to point to its coming revival.

Dr. Wood died March 25, 1910, at Philadelphia, Pa.

P. H. G.



# PRAISE THE LORD, O MY SOUL.

BENEDIC, ANIMA MEA.

Set to Music

by

D. D. WOOD.

New York: THE H. W. GRAY Company.

Sole Agents for NOVELLO & COMPANY, Limited, London.

Ps. 103. v. 1. 2. 3. 4. 20. 21. 22.

*Largo.*  
SOPRANO. *mf* Praise the Lord, O my soul: and all that is, that is with-  
ALTO. *mf* Praise the Lord, O my soul: and all that is, that is with-  
TENOR. *mf* Praise the Lord, O my soul: and all that is, that is with-  
BASS. *mf* Praise the Lord, O my soul: and all that is, that is with-  
ORGAN. *mf* *Soft 16 & 8 ft*  
*Larghetto.*  
Ped.

-in me, praise his ho - ly ho - ly Name. *p cresc.* Praise the Lord, O my  
-in me, praise his ho - ly Name. *p cresc.* Praise the Lord, O my  
-in me, praise his ho - ly Name. *p cresc.* Praise the Lord, O my  
-in me, praise his ho - ly Name. *p cresc.* Praise the Lord, O my  
*p cresc.*



*f*

sa - veth thy life from des - truc - tion, who sa - veth thy life from des -  
 sa - veth thy life, who sa - veth thy life from des -  
 sa - veth thy life from des - truc - tion, who sa - veth, sa - veth thy life from des -  
 sa - veth thy life, who sa - veth thy life, thy life:

*P*

-truc - tion: and crown - eth thee with mer - cy  
 -truc - tion: and crown - eth thee, and crown - eth thee with  
 -truc - tion: and crown - eth thee, and crown - eth thee with  
 and crowneth thee with mer - cy, and crown - eth thee with

— and lov - ing - kind - ness, lov - ing, lov - ing - kind - ness;  
 mer - cy and kind - ness, lov - ing, lov - ing - kind - ness;  
 mer - cy and kind - ness, lov - ing, lov - ing - kind - ness;  
 mer - cy and kind - ness, lov - ing, lov - ing - kind - ness;



2 *mf*

soul: and for - get not, for - get not all his be - ne -

soul: and for - get not, for - get not, for - get not all his be - ne -

soul: and for - get not, for - get not all his be - ne -

soul: and for - get not, for - get not all his be - ne - *diminuendo*

*mf*

*p SOLO.*

-fits: Who for-giv - eth all thy sin: and

-fits: *p SOLO.* Who for-giv - eth all thy

-fits: Who for-giv - eth all thy sin, for - giv - eth all thy *p SOLO.*

-fits: Who

*p*

senza Ped.

*cresc. poco a poco*

heal - eth, and heal - eth all thine in - firm - i - ties; Who

*cresc. poco a poco*

sin: and heal - eth all, all thine in - firm - i - ties; Who

*cresc. poco a poco*

sin: and heal - eth all thine in - firm - i - ties; Who

heal - eth all, all thine in - firm - i - ties; Who

*cresc. poco a poco*

*mf*

Ped.



Maestoso più animato.

**TUTTI.**

O praise the Lord, praise the Lord, — ye — an - gels of

O praise the Lord, praise the Lord, — ye — an - gels of

O praise the Lord, praise the Lord, — ye — an - gels of

O praise the Lord, praise the Lord, — ye — an - gels of

Maestoso più animato.

Ped.

his, — ye that ex - cel — in strength, ye that ex - cel — in

his, — ye that ex - cel — in strength, ex-cel in

his, — ye that ex - cel — in strength, ye that ex - cel — in

his, — ye that ex - cel — in strength, ex-cel in

strength: ye that ful - fil his commandment, and hear-ken, and hearken un-to the

strength: ye that ful - fil his commandment, and hear-ken, and hearken un-to the

strength: ye that ful - fil his commandment, and hear-ken, and hearken un-to the

strength: ye that ful - fil his commandment, and hear-ken, and hearken un-to the

senza Ped.

voice of his words. O praise the Lord, praise the Lord, all

voice of his words. O praise the Lord, praise the Lord, all

voice of his words. O praise the Lord, praise the Lord, all

voice of his words. O praise the Lord, praise the Lord, all

ff



ye his hosts: ye ser - vants of his that do his

ye his hosts: ye ser - vants of his that do his

ye his hosts: ye ser - vants of his that do his

ye his hosts: ye ser - vants of his that do his

ye his hosts: ye ser - vants of his that do his

pleas - ure.

pleas - ure.

pleas - ure.

pleas - ure.

*SOLO.*

O speak good of the

*BASS.*

Lord, all ye works, ye works of his, in all



*rall.*

pla - ces of his do - min - ion, in all places of his do - min -

*rall.*

*SOLO.*

O speak good of the Lord, O speak good of the

*SOLO.*

O speak good of the Lord, O speak good of the

*SOLO.*

O speak good of the Lord, O speak good,

*a tempo*

- ion, O speak good of the Lord, all ye

*a tempo*

Ch.

Sw. L.H.

*p*

Lord, all ye works of his, in all places, all

*p*

Lord, all ye works of his, in all

*p*

speak good of the Lord, all ye works of his, in all places, all

works, ye works of his, in all pla - ces, in all

Gt



pla - ces of his do - min - ion;

pla - ces of his do - min - ion; praise

pla - ces of his do - min - ion; praise

pla - - ces of his do - min - - ion;

Ch.  
L.H.  
Sw.

praise thou the Lord, O my soul.

praise thou the Lord, O my soul.

praise thou the Lord, O my soul.

praise thou the Lord, O my soul.

rit.

Sw.  
Gt.  
Sw.

rit.



Allegro ma non troppo.

*TUTTI.* *cresc.*  
*p* Glo - - - ry, glo - - - ry,  
*TUTTI.* *cresc.*  
*p* Glo - - - ry, glo - - - ry,  
*TUTTI.* *cresc.*  
*p* Glo - - - ry, glo - - - ry,  
*TUTTI.* *cresc.*  
*p* Glo - - - ry, glo - - - ry,

Allegro ma non troppo.

*p*

*f* *rall.*  
 glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly, Ho-ly  
*f* *rall.*  
 glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly, Ho-ly  
*f* *rall.*  
 glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly, Ho-ly  
*f* *rall.*  
 glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly, Ho-ly

*f* *rall.*

*p a tempo* *cresc.*  
 Ghost; As it was in the be - gin-ning, is now, and e - ver

*p a tempo* *cresc.*  
 Ghost; As it was in the be - gin-ning, is now, and e - ver

*p a tempo* *cresc.*  
 Ghost; As it was in the be - gin-ning, is now, and e - ver

*p a tempo* *cresc.*  
 Ghost; As it was in the be - gin-ning, is now, and e - ver

*a tempo*  
*p* *cresc.*

*f*  
 shall be, is now, and e - - - ver shall be,

*f*  
 shall be, is now, and e - ver shall be, is now and

*f*  
 shall be, is now, and e - ver, e - - - ver shall be,

*f*  
 shall be, is now, and e - ver, e - ver shall be, is



is now, and e - ver shall be, world without end. A - men,  
e - ver, e - ver shall be, world without end. A - men,  
e - ver, e - ver shall be, world without end. A - men,  
now, and e - ver shall be, world without end. A - men,

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano is in bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are: "is now, and e - ver shall be, world without end. A - men," for the first voice, "e - ver, e - ver shall be, world without end. A - men," for the second, "e - ver, e - ver shall be, world without end. A - men," for the third, and "now, and e - ver shall be, world without end. A - men," for the fourth. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

*p cresc.* A - - - men, *rit.* A - - men. \_\_\_\_  
*p cresc.* A - - - men, *rit.* A - - men. \_\_\_\_  
*p cresc.* A - - - men, *rit.* A - - men. \_\_\_\_  
*p cresc.* A - - - men, *rit.* A - - men. \_\_\_\_

The second system continues the vocal parts and piano accompaniment. Each vocal staff begins with a piano (*p*) and crescendo (*cresc.*) marking, followed by the lyrics "A - - - men," and then a ritardando (*rit.*) marking followed by "A - - men. \_\_\_\_". The piano accompaniment continues with a similar pattern, featuring a crescendo marking and a ritardando marking. The key signature remains three sharps.