

**Most Blessed, Most Glorious** has always been one of my favorite hymns. I love the marriage of this traditional melody and the Walter Chalmers text. However, there are times when a hymn is so familiar, the text can be lost to familiarity. It can be as simple as adding a new melody to bring a fresh life and new understanding to a well loved text, such as This one. As a foundation, the arrangement rides on a steady eight notes piano motif which adds a contemporary feel and keep the arrangement moving forward. As a bonus and because I so love the original Welsh melody, it appears on the final verse as the chart broadens a bit and opens up for the choir. This is a wonderful opportunity to sing a timeless text and communicate our praise and worship to our immortal, invisible God.

**Jay Rouse** has been a part of the choral publishing world since 1988. He has composed some of the top-selling choral anthems and become one of the leading arrangers and orchestrators in Christian music publishing. He lives in Anderson, Indiana with his wife Amy and two children.

**Preview Only**  
Legal Use Requires Purchase

# MOST BLESSED, MOST GLORIOUS

3

for S.A.T.B. voices, accompanied\*

Words by  
WALTER CHALMERS SMITH (1824-1908)

Music by  
JAY ROUSE and  
TRADITIONAL WELSH MELODY

Arranged by  
JAY ROUSE

Steady (♩ = ca. 124)

ACCOMP.

*mf*

4 SOPRANO / ALTO *mf* 5

Im - mor - tal, in - vis - i - ble,

7 God on ly wise,

TENOR / BASS *mf*

in light in - ac -

\* To purchase a full-length performance recording (42540) of this piece, go to [alfred.com/downloads](http://alfred.com/downloads).

© 2014 ALFRED MUSIC  
All Rights Reserved. Printed in USA.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

42540

10

most

ces - si - ble — hid from — our eyes,

Piano accompaniment for measures 10-12.

13

bless - ed, — most glo - rious, — the An - cient — of

Piano accompaniment for measures 13-15.

16

Days, Al - might - y, — vic - to - rious, — Thy

Piano accompaniment for measures 16-18.

19

great name we praise.

23

*mp*  
Un - rest - ing, un -

*a little softer, more fluid*  
*mp*

26

*mp*  
nor  
hast - ing and si - lent as light,

29

want - ing, — nor wast - ing, Thou — rul - est — in

32

*mf*

33

might; Thy jus - tice — like moun - tains — high

35

soar - ing — a - bove Thy clouds, which — are

38

(9)

foun - tains\_ of good - ness and \_\_\_\_\_

41

love. \_\_\_\_\_

44

**f** 45

To all, life\_ Thou giv - est, to \_\_\_\_\_

**f**

47

both great\_ and small; In all life\_ Thou

50

liv - est, the\_ true life\_ of all We

53

blos - som\_ and flou - rish\_ as leaves on\_ the

56

tree and with - er and per - ish, but

59

naught The chang - eth Thee

62

*rit.* ***ff*** Solidly!

\*Great ***ff***

*rit.*

\*Welsh Hymn Tune: ST. DENIO



65 Slightly broader tempo (♩ = ca. 118)

Fa - ther of glo - ry, pure Fa - ther of

Slightly broader tempo (♩ = ca. 118)

*ff*

68

light; Thine an - gels a - dore thee, all

71

veil - ing their sight; All praise we — would

73

74

ren - der: O help us to see 'tis

77

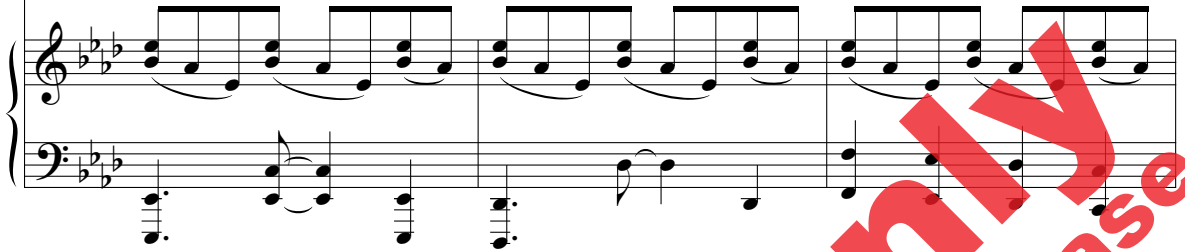
on - ly the splen - dor of light

80

hid - eth Thee. Im -

83

mor - tal, — in - vis - i - ble,



Piano accompaniment for measures 83-85, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

86

God on - ly wise!

*fff*




Piano accompaniment for measures 86-88, with a strong *fff* dynamic marking. The right hand features a steady eighth-note accompaniment, while the left hand has a more active bass line.

89



Vocal line for measures 89-90, showing a sustained note in the right hand and a sustained note in the left hand.



Piano accompaniment for measures 89-90, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.