

# Consider the Lilies

Matthew 6:28-30

Music by  
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Allegretto, ♩=92

Piano introduction, measures 1-5. The music is in G major (one sharp) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Piano introduction, measures 6-10. Measure 6 begins with a forte (*sf*) dynamic. The right hand continues with eighth notes, and the left hand features chords with a forte (*sf*) dynamic. The piece concludes with a *dim.* (diminuendo) marking.

**A**

Chords: D, A7/E, D/F#, G, A7

Con - sid - er the lil - ies, how they grow; Con - sid - er how they

Vocal line with lyrics and guitar chords. The melody is in G major. The lyrics are: "Con - sid - er the lil - ies, how they grow; Con - sid - er how they". The chords are D, A7/E, D/F#, G, and A7.

Piano accompaniment for the vocal line, measures 10-14. The right hand features a melodic line with eighth notes, and the left hand provides a simple harmonic accompaniment with chords.

Consider the Lilies

14

D, A E7 A E7, A E7

grow; They toil not, they spin not, they toil

14

*sf* *sf*

18

A B D A7/E D/F#

not: Con - sid - er the lil - ies, how they grow; Con -

18

21 G A7 D A E7 A E7

sid-er how they grow; They toil not, they spin not, they

21

25 A E7 A C G/B G D/F#

toil not: And yet I say un-to you, And

25

## Consider the Lilies

29 *G/E C#dim D G#dim A A7/C# D*

yet I say un - to you, That Sol - o - mon in all his

29

32 *A7/C# D A G D/A G(omit3) E7/G# A*

glo - ry Was not ar - rayed like one of these, That

32 *cresc. f*

The image shows a musical score for the hymn 'Consider the Lilies'. It consists of three systems of music. The first system (measures 29-31) features a vocal line with lyrics 'yet I say un - to you, That Sol - o - mon in all his' and a piano accompaniment. The second system (measures 32-34) features a vocal line with lyrics 'glo - ry Was not ar - rayed like one of these, That' and a piano accompaniment. The score includes various musical notations such as chords (G/E, C#dim, D, G#dim, A, A7/C#, D, A7/C#, D, A, G, D/A, G(omit3), E7/G#, A), dynamics (f, cresc.), and articulation (>). The key signature is one sharp (F#) and the time signature is 4/4.

35 A D A7 D(omit 5) B dim7 D G#dim7 D/A A7 **D** D

Sol-o-mon in all his glo-ry Was not ar-rayed like one of these.

Detailed description: This block contains the vocal line for measures 35 through 42. The music is in D major and 4/4 time. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are: "Sol-o-mon in all his glo-ry Was not ar-rayed like one of these." The accompaniment consists of chords in the bass line, with some notes beamed together. A dynamic marking of *sf* is present in measure 42.

35

Detailed description: This block contains the piano accompaniment for measures 35 through 42. The right hand features a rhythmic pattern of eighth notes and quarter notes, often beamed together. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *sf* is present in measure 42.

39

Detailed description: This block contains the piano accompaniment for measures 39 through 42. The right hand continues with rhythmic patterns, including some sixteenth notes. The left hand has a more active line with eighth notes. A dynamic marking of *sf* is present in measure 42.

43 **Fine**

Detailed description: This block contains the piano accompaniment for measures 43 through 46. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. A dynamic marking of *sf* is present in measure 43. The piece concludes with a double bar line and the word "Fine".

## Consider the Lilies

**E**

B m      B m      Em      F#7(omit5)      B m

If then      God \_\_\_\_\_ so \_\_\_\_\_ clothe \_\_\_\_\_ the grass,

46

*p*

50      F#7      F#7      F#7      Bm(omit5)

If then      God \_\_\_\_\_ so \_\_\_\_\_ clothe \_\_\_\_\_ the grass,      Which is to

50

The image shows a musical score for the hymn 'Consider the Lilies'. It consists of three systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is common time (C). The first system starts at measure 46 and ends at measure 50. The second system starts at measure 50 and ends at measure 54. The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. Chord symbols are provided above the vocal line: B m, B m, Em, F#7(omit5), B m in the first system; and F#7, F#7, F#7, Bm(omit5) in the second system. The lyrics are: 'If then God \_\_\_\_\_ so \_\_\_\_\_ clothe \_\_\_\_\_ the grass,' and 'If then God \_\_\_\_\_ so \_\_\_\_\_ clothe \_\_\_\_\_ the grass, Which is to'.

54 G Bm F# Bm F#sus F#

day \_\_\_ in the field, Which is to - day \_\_\_ in the field, And to-

54

**F** Bm Em/G F# Bm F#

mor-row is cast in-to the ov-en, And to-mor-row is cast in-to the

58

## Consider the Lilies

61 F# D A, A7 D

*lento*

ov-en, How much more will He clothe you, How much more will He clothe

61 *p colla voce*

65 A, F#7 Bm(omit5) Em F# F#7 Bm F#7 Bm(omit5) D.S. al Fine

G

*rit.*

you, O ye of lit-tle faith? O ye of lit-tle faith? Con-

65 *rit.*