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BY

ADOLPH BAUMBACH.

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FOR VOICES AND PIANO

ADOLPH BAUMBACH

BOSTON

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"AND THE PUBLICAN, STANDING AFAR OFF"

A. BAUMBACH.

5

RECIT. TENOR.

And the Pub - li - can, standing a - far off, would not lift up so much as his eyes un - to heav - en, but

ORGAN.

smote up - on his breast; say - ing, say - ing, God be mer - - ci - ful, God be

Andante.

p

mer - ci - ful to me a sin - ner, to me a sin - ner.

♫ A new Clef has been adopted to designate the TENOR part; it does not alter the position of the notes. The object of the change is to assist the Tenor more readily in finding his place.

"AND THE PUBLICAN STANDING AFAR OFF." Concluded.

SOPRANO.
God be mer - ci - ful, God be mer - ci - ful, to me a sin - ner, to me, a sin - ner, God be

ALTO.
God be mer - ci - ful, God be mer - ci - ful, to me a sin - ner, to me, a sin - ner, God be

TENOR.
God be mer - ci - ful, God be mer - ci - ful, to me a sin - ner, to me, a sin - ner,

BASE.
God be mer - ci - ful, God be mer - ci - ful, to me a sin - ner, to me, a sin - ner,

p

Cres. mer - ci - ful, *Cres.* God be mer - ci - ful to me, a sin - ner, *Rito.* Be mer - ci - ful O God!

Cres. mer - ci - ful, *Cres.* God be mer - ci - ful to me, a sin - ner, *Rito.* Be mer - ci - ful O God!

Cres. God be mer - ci - ful, *Cres.* God be mer - ci - ful to me, a sin - ner, *Rito.* Be mer - ci - ful O God!

Cres. *pp* *Rito.* *Colle Parte.*

"O THOU THAT HEAR'ST." 193

7

SOPRANO SOLO, AND QUARTETTE.

Arranged from AUBER, by FRANK DARLEY.

SOPRANO SOLO.

O Thou that hear'st when sin - - ners cry, Though all my crimes be - fore thee

lie, Be - hold them not with an - - gry look, But blot their mem - 'ry, But blot their

mem - - - 'ry from thy book, But blot . . . their mem - 'ry from thy book.

"O THOU THAT HEAR'ST."

pp

I can - not live with - out thy light, Cast out and ban - ish'd from thy sight; Thy ho - ly

pp

I can - not live with - out thy light, Cast out and ban - ish'd from thy sight; Thy ho - ly

pp

I can - not live with - out thy light, Cast out and ban - ish'd from thy sight; Thy ho - ly

pp

joys, my God! re - store, And guard me that I fall no more, . . . no more, that I

f *Riten.* *p* *Crescendo.* *Accelerando.* *ff*

joys, my God! re - store, And guard me that I fall no more, no more, Guard me that I

joys, my God! re - store, And guard me that I fall no more, no more, Guard me that I

f *Riten.* *p* *Crescendo.* *Accelerando.* *ff*

"O THOU THAT HEAR'ST"

9

fall no more! Guard . . me! . . . O . . . God! . . .

fall no more! Guard . . me! . . . O . . . God! . . .

Guard me! Guard me! Guard me! Guard me, O God! . . .

Guard me! Guard me! Guard me! Guard me, O God! . . .

p *f* *p* *f* *pp* *Morendo.*

p *pp* *Morendo.*

194
 "THE HEAV'NS PROCLAIM HIM!" Anthem.

BEETHOVEN.

MAESTOSO.

The heav'ns pro - claim Him with cease - less de - vo - tion, Th'E - ter - nal's name o'er all is heard. His

The heav'ns pro - claim Him with cease - less de - vo - tion, Th'E - ter - nal's name o'er all is heard. His

The heav'ns pro - claim Him with cease - less de - vo - tion, Th'E - ter - nal's name o'er all is heard. His

Cres.

praise is e - cho'd by earth and by o - cean, Re - ceive oh man, their God - like word. Who holds the

praise is e - cho'd by earth and by o - cean, Re - ceive oh man, their God - like word. Who holds the

praise is e - cho'd by earth and by o - cean, Re - ceive oh man, their God - like word. Who holds the

Cres.

"THE HEAV'NS PROCLAIM HIM!" Concluded.

stars in the fir - ma - ment glowing, Who leads the sun in splendor on. It comes all smil - ing, its

stars in the fir - ma - ment glowing, Who leads the sun in splendor on. It comes all smil - ing, its

stars in the fir - ma - ment glowing, Who leads, Who leads the sun in splendor on. It comes all smil - ing, its

light o'er us throw - ing, And he - ro like, its course it runs, and he - ro like, its course it runs.

light o'er us throw - ing, And he - ro like, its course it runs, and he - ro like, its course it runs.

light o'er us throw - ing, And he - ro like, its course it runs, and he - ro like, its course it runs.

RELIGIOSO.
Soprano.

Tenor.

1. Soft - ly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free,
 2. Thou whose all per - vad - ing eye Nought es - capes, with - out, with - in, Par - don each in - firm - i - ty,

Soprano.
 Thou who, sin - less, yet hast known
 Soon for me the light of day, Shall for - ev - er
 All of man's in -

Alto.
 Thou who, sin - less, yet hast known
 Soon for me the light of day, Shall for - ev - er
 All of man's in -

Lord, I would com - mune with thee. Shall for - ev - er
 O - pen fault and se - cret sin. All of man's in -

SOFTLY NOW THE LIGHT OF DAY.

13

pass a - way, Then from sin and sor - row free, Take me, Lord, to dwell with thee.
fir - mi - ty, [See lower brace, after interlude.]

pass a - way, Then from sin and sor - row free, Take me, Lord, to dwell with thee.
fir - mi - ty, [See lower brace, after interlude.]

2d time pass to 3d measure, lower brace.

D.C. 2d verse.

Then from thine e - ter - nal throne, Je - sus, look with pity - ing eye.

D.C. 2d verse.

Then from thine e - ter - nal throne, Je - sus, look with pity - ing eye.

Interlude between verses 1 and 2.

D.C. 2d verse.

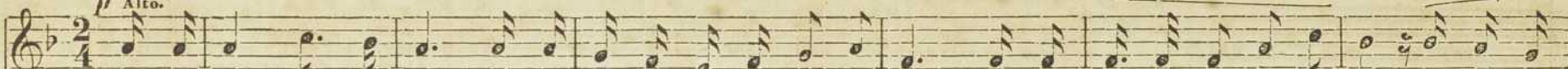
Cres.

"LET THE WORDS OF MY MOUTH."

A. BAUMBACH.

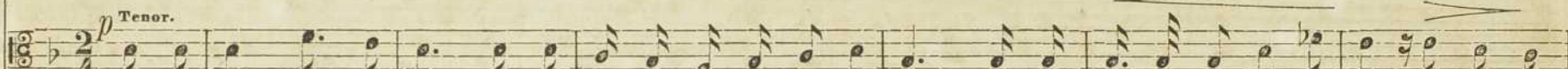
196

p **RAATHER SLOW.**
Alto.



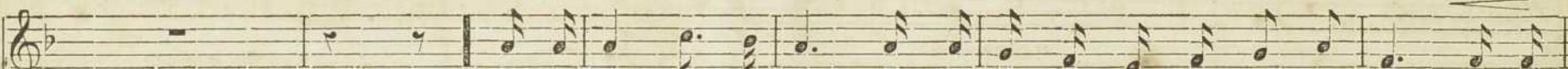
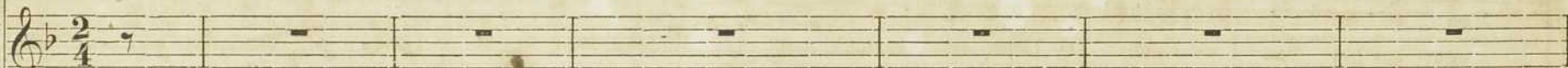
Let the words of my mouth, and the med-i-ta-tion of my heart, be ac-cept-a-ble in thy sight, O Lord my

p **Tenor.**



Let the words of my mouth, and the med-i-ta-tion of my heart, be ac-cept-a-ble in thy sight, O Lord my

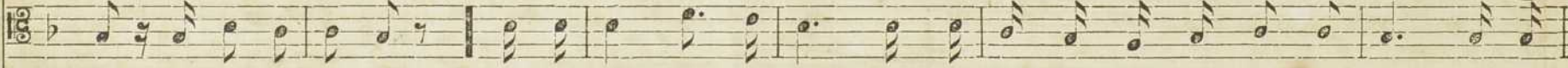
p **Organ.**



Let the words of my mouth, and the med-i-ta-tion of my heart, be ac-



strength, and my Redeem-er; Let the words of my mouth, and the med-i-ta-tion of my heart, be ac-



strength, and my Redeem-er; Let the words of my mouth, and the med-i-ta-tion of my heart, be ac-



Let the words of my mouth, and the med-i-ta-tion of my heart, be ac-



"LET THE WORDS OF MY MOUTH."

15

cept - a - ble in thy sight, O Lord, my strength, and my Redeem - er, O Lord, my strength, O Lord, my

cept - a - ble in thy sight, O Lord, my strength, and my Redeem - er, O Lord, my strength, O Lord, my

Dim.

Dim.

Dim.

Dim.

strength, and my Redeem - er, O Lord, . . . my strength, O Lord, my strength, and my Re - deem - er.

strength, and my Redeem - er, O Lord, . . . my strength, O Lord, my strength, and my Re - deem - er.

pp

pp

pp

pp

THE MORNING PRAYER.

SOLO AND QUARTETTE. Arranged from ROBERT FRANZ, By FRANK DARLEY.

SOPRANO.

CONTRALTO.

TENOR SOLO. *mf* *Diminuendo.*

Now the shades of night are gone, Now the morning light is come; Lord, may we be thine to-day, Drive the shades of sin a-way,

BASS.

ANDANTE CON MOTO.

SOPR. SOLO. *mf* *ten.*

O God, be near us! Fill our souls with heav'nly light, Banish doubt, and clear our sight; In thy service, Lord, to-day,

O God, be near us!

O God, be near us!

Diminuendo. *mf* *ten.* *mf*

May we labor, watch and pray, O God, be near us! When our work of life is past, O receive us, then at last.

O God, be near us! When our work of life is past, O receive us, then at last.

Dimin. *p*

mf Night and sin will be no more, When we reach the heav'nly shore. *pp* O God, be near us! *Rallentando.*

Night and sin will be no more, When we reach the heav'nly shore. O God, be near us!

"AS PANTS THE HART."

198

From Spohr's "CRUCIFIXION." Arr. as a Quartett by A. BAUMBACH.

SOLO. ANDANTE.

As pants the hart for cool - ing streams, When heat - ed in the chase, So

ANDANTE.

longs my soul, O God, for thee, And thy re - fresh - ing grace, And thy re-fresh-ing grace.

Cresc. p

As pants the hart for cool - ing streams, When heated in the chase, So longs my soul, O God for thee, And

Cresc. p

As pants the hart for cool - ing streams, When heated in the chase, So longs my soul, O God for thee, And

Cresc. pp

As pants the hart for cool - ing streams, When heated in the chase, So longs my soul, O God for thee, And

Cresc. pp

"AS PANTS THE HART."

19

thy re - fresh - ing grace, O God, for thee, O God, for thee, For

thy re - fresh - ing grace, for thee, for thee,

thee, my God, the liv - ing God, My thirs - ty soul doth pine: O! when shall I be - hold thy face, Thou

Maj - es - ty di - vine? O! when shall I be - hold thy face, O! when . . . O! when . . . O! when . . .

p *Cres.* *f* *Dim.*

pp *Cresc.*

"AS PANTS THE HART."

As pants the hart for cool - ing streams, When heated in the chase, when heated in the chase . .

As pants the hart for cool - ing streams, When heat - ed in the chase, So

As pants the hart for cool - ing streams, When heat - ed in the chase, So

pp

pp

The first system of the musical score for "As Pants the Hart." It consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the piano accompaniment, split into right and left hands. The key signature is one sharp (F#). The tempo/mood is marked *pp* (pianissimo). The lyrics are: "As pants the hart for cool - ing streams, When heated in the chase, when heated in the chase . .".

O God for thee, O God for thee and thy re-fresh-ing grace, O God for

longs my soul, O God for thee and thy re - fresh - ing grace, for

longs my soul, O God for thee and thy re - fresh - ing grace, for

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "O God for thee, O God for thee and thy re-fresh-ing grace, O God for longs my soul, O God for thee and thy re - fresh - ing grace, for".

"AS PANTS THE HART."

thee, O God for thee, and thy refresh - - - ing, re-fresh - ing grace, O God, for thee, And thy refreshing grace, O God for

thee, for thee, and thy re - fresh - - ing grace, O God, for thee, for thee, and thy re -

thee, for thee, and thy re - fresh - - ing grace, O God, for thee, for thee, and thy re -

thee, And thy refresh - ing grace, And thy refresh - ing grace, re - fresh - ing grace.

- fresh - - - ing grace, And thy re - fresh - ing grace.

- fresh - - - ing grace, And thy re - fresh - ing grace.

"BUT THE LORD IS MINDFUL OF HIS OWN." Anthem.

199

Arranged by G. A. LOHR, From Mendelssohn's "St. PAUL."

ANDANTINO.

p But the Lord is mindful of his own, He re - mem - bers his chil - - dren. But the Lord is mindful of his *Ritard.*

p But the Lord is mindful of his own, He re - mem - bers his chil - - dren. But the Lord is mindful of his *Ritard.*

p But the Lord is mindful of his own, He re - mem - bers his chil - - dren. But the Lord is mindful of his *Ritard.*

p own; The Lord re - mem - bers his chil - dren, re - mem - - - - bers his chil - - dren. *Ritard.*

p own; The Lord re - mem - bers his chil - dren, re - mem - - - - bers his chil - - dren.

p own; The Lord re - mem - bers his chil - dren, re - mem - - - - bers his chil - - dren.

mf

Bow down before Him, ye might - ty, for the Lord is near us!

Bow down before Him, ye might - ty, for the Lord is near us!

Bow down before Him, ye might - ty, for the Lord is near us!

Bow down before Him, ye might - ty, for the Lord is near us!

Bow down before Him, ye might - ty, for the Lord is near us! yea, the Lord is mindful of his

Bow down before Him, ye might - ty, for the Lord is near, is near us! yea, the Lord is mindful of his

Bow down before Him, ye might - ty, for the Lord is near, is near us! yea, the Lord is mindful of his

Bow down before Him, ye might - ty, for the Lord is near, is near us! yea, the Lord is mindful of his

8va

8va

"BUT THE LORD IS MINDFUL OF HIS OWN."

own, He re - mem - bers his chil - dren. Bow down before Him, ye migh - ty, for the Lord is

own, He re - mem - bers his chil - dren. Bow down before Him, ye migh - - ty, ye migh - ty, for the Lord is

own, He re - mem - bers his chil - dren. Bow down before Him, ye migh - - - ty, ye migh - ty, for the Lord is

near us. But the Lord is mindful of His own, He re - mem - bers his chil - dren.

near, is near us. But the Lord is mindful of His own, He re - mem - bers his chil - dren.

near, is near us. But the Lord is mindful of His own, He re - mem - bers his chil - dren.

Dim. *pp* *p*

"GREAT GOD, TO THEE."

BEETHOVEN.

25

A 64 200

Andante.

Great God! to thee, In - fi - nite being, Author of all In heav'n, earth and

Great God! to thee, In - fi - nite being, Author of all In heav'n, earth and

Great God! to thee, In - fi - nite being, Author of all In heav'n, earth and

Andante.

p *svl.*

sea, Prostrate we fall, In homage before thee; Receive our prayer, our prayer, Receive our praises on

sea, Prostrate we fall, In homage before thee; Receive our prayer, our prayer, Receive our praises on

sea, Prostrate we fall, In homage before thee; Receive our prayer, our prayer, Receive our praises on

"GREAT GOD, TO THEE."

high; Great God! to thee, In - fi - nite being, Receive our prayer, Receive our prais - es, our prais - es on

high; Great God! to thee, In - fi - nite being, Receive our prayer, Receive our prais - es, our prais - es on

high; Great God! to thee, In - fi - nite being, Receive our prayer, Receive our prais - es, our prais - es on

p

high, In - fi - nite beauty, pow'r and skill Shineth o'er all fair nature's face, Vivid - ly glow the stars that

high, In - fi - nite beauty, pow'r and skill Shineth o'er all fair nature's face, Vivid - ly glow the stars that

high, In - fi - nite beauty, pow'r and skill Shineth o'er all fair nature's face, Vivid - ly glow the stars that

p

"GREAT GOD, TO THEE."

27

fill The vaulted roof's extend - ed space, In - fi - nite beauty, pow'r and skill Shineth o'er all fair nature's

fill The vaulted roof's extend - ed space, In - fi - nite beauty, pow'r and skill Shineth o'er all fair nature's

fill The vaulted roof's extend - ed space, In - fi - nite beauty, pow'r and skill Shineth o'er all fair nature's

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

face, Vivid - ly glow the stars that fill The vaulted roof's extend - ed space. Great is thy love, O Lord, to

face, Vivid - ly glow the stars that fill The vaulted roof's extend - ed space. Great is thy love, O Lord, to

face, Vivid - ly glow the stars that fill The vaulted roof's extend - ed space. Great is thy love, O Lord, to

The piano accompaniment continues with the same rhythmic pattern, ending with a crescendo marking 'Cres.' and a piano marking 'pp' over the final chords.

"GREAT GOD, TO THEE."

man, Safety and care is wholly thine; Grant us thy grace with fer-vent voice To praise thy name in songs di-

man, Safety and care is wholly thine; Grant us thy grace with fer-vent voice To praise thy name in songs di-

man, Safety and care is wholly thine; Grant us thy grace with fer-vent voice To praise thy name in songs di-

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics "man, Safety and care is wholly thine; Grant us thy grace with fer-vent voice To praise thy name in songs di-". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

vine, To praise thy name in songs di-vine, in songs di-vine. Grant us thy grace

vine, Grant us thy grace

vine, Grant us thy grace

The second system continues the vocal parts and piano accompaniment. The vocal parts enter with the lyrics "vine, To praise thy name in songs di-vine, in songs di-vine. Grant us thy grace". The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active bass line in the left hand.

"GREAT GOD, TO THEE."

29

with fervent, fervent voice, To praise thy name, to praise thy name in songs di - vine, in songs di-

with fervent, fervent voice, To praise thy name in songs di - vine, in songs di-

with fervent, fervent voice, To praise thy name in songs di - vine, in songs di-

8 vi.

vine, to praise thy name in songs di - vine.

vine, to praise thy name in songs di - vine.

vine, to praise thy name in songs di - vine.

"SING UNTO THE LORD."

V. NOVELLO.

A SHORT ANTHEM FOR CHRISTMAS.

CHORUS. With cheerful spirit and energetic decision.

Sing un-to the Lord a new song! Sing un-to the Lord a new song! Sing un - to, un - to the

Sing un-to the Lord a new song! Sing un-to the Lord a new song! Sing un - to, un - to the

Sing un-to the Lord a new song! Sing un-to the Lord a new song! Sing un - to, un - to the

8 va.

8 va.

Lord, and his praise from the end of the earth!

Lord, and his praise from the end of the earth, and his praise from the end, from the end of the

Lord, and his praise from the end of the earth, and his praise from the end of the

Soft.

"SING UNTO THE LORD."

31

and his praise from the end, from the end of the earth, and his praise from the end, from the
 earth, and his praise from the end of the earth, and his praise from the end, from the
 earth, and his praise from the end, from the end of the earth, and his praise from the end, from the

CHORUS.
 CHORUS.
 CHORUS.
 CHORUS.

end of the earth. For be - hold! I bring you glad ti - dings of great joy, which shall
 end of the earth. For be - hold! I bring you glad ti - dings of great joy, which shall
 end of the earth. For be - hold! I bring you glad ti - dings of great joy, which shall
 end of the earth. For be - hold! I bring you glad ti - dings of great joy, which shall

1st. TREBLE. Verse. Andante.
 2d. TREBLE. Verse. Andante.
 3d. TREBLE. Verse. Andante.
 4th. TREBLE. Verse. Andante.

4 TREBLES.
 Verse. Andante.

"SING UNTO THE LORD."

be to all peo - ple, For un - to you is born this day in the ci - ty of Da - vid a

be to all peo - ple, For un - to you is born this day in the ci - ty of Da - vid a

be to all peo - ple, For un - to you is born this day in the ci - ty of Da - vid a

Sa - - - viour, which is Christ, is Christ the Lord.

Sa - - - viour, which is Christ, is Christ the Lord.

Sa - - - viour, which is Christ, is Christ the Lord.

mf

The musical score is for a hymn titled "SING UNTO THE LORD." It is arranged for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The first system contains three staves of vocal melody and a piano accompaniment. The lyrics for the first system are "be to all peo - ple, For un - to you is born this day in the ci - ty of Da - vid a". The second system contains three staves of vocal melody and a piano accompaniment. The lyrics for the second system are "Sa - - - viour, which is Christ, is Christ the Lord." The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

"SING UNTO THE LORD."

33

TREBLE. CHORUS. With energy, as before.

Sing un-to the Lord a new song! and his praise from the end of the earth,

ALTO. CHORUS. Verse.

Sing un-to the Lord a new song! and his praise from the end of the earth, and his praise from the end, from the

TENOR. CHORUS. Verse.

Sing un-to the Lord a new song! and his praise from the end of the earth, and his praise from the end

BASE. CHORUS. Verse.

Full. Soft.

CHORUS.

8va. 8va.

Verse.

and his praise from the end, from the end of the earth, and his praise from the end, from the end of the earth. Glo-ry to

CHORUS.

end of the earth, and his praise from the end of the earth, and his praise from the end, from the end of the earth. Glo-ry to

CHORUS.

. . . of the earth, and his praise from the end, from the end of the earth, and his praise from the end, from the end of the earth.

CHORUS.

8va.

"SING UNTO THE LORD."

God in the high - est. Peace on earth, Good will towards men, Peace on earth,

God in the high - est. Peace on earth, Good will towards men, Peace on earth,

Peace on earth, Peace on earth,

Good will tow - ards men, Good will tow - ards men. Peace on earth! Peace on earth!

Good will tow - ards men, Good will tow - ards men. Peace on earth! Peace on earth!

Good will tow - ards men. Peace on earth! Peace on earth!

Soft Ped.

"LET THE PEOPLE PRAISE THEE."

202

35

SOLO AND QUARTETTE. From the Oratorio of "ELI," by COSTA.

ADAGIO.

ANDANTE.

Let the peo - ple praise Thee, O Lord; Let all the

peo - ple praise Thee: Then shall the earth yield her in - crease, and God, and

God, even our own God, shall bless us, e - ven our own God, shall bless, shall bless

Ral - len - tan - do.

"LET THE PEOPLE PRAISE THEE."

us.
CORO. A Tempo.
SOPRANO. A Mezza Voce.

God be mer - ci - ful un - - to us, God be mer - ci - ful un - - to us, and.....

ALTO.
God be mer - ci - ful un - - to us, God be mer - ci - ful un - - to us, and..... bless

TENOR.
God be mer - ci - ful un - - to us, God be mer - ci - ful un - - to us,

BASS.
God be mer - ci - ful un - - to us, God be mer - ci - ful,

p

Ped.

bless.... us, and cause His face to shine up - on us, and cause His face to shine up - on us,

us, and cause His face to shine up - on us, and cause His face, God be

bless.... us, and cause His face.... to shine up - on.... us, and cause His face to shine up - on us,

bless.... us, and cause His face to shine up - on us, and cause His face to shine up - on.... us,

"LET THE PEOPLE PRAISE THEE."

37

God be mer - ci - ful un - - to us, un - to us, and cause His face to shine up -

mer - - ci - ful un - - to us, and..... bless, and bless.... us, to shine up -

God.... be mer - ci - ful un - - to us, and..... bless.... us, and cause His face.... to

God be mer - ci - ful un - - to us, and bless, and bless.... us,

Rit.

- on..... us, and cause His face to shine up - on.... us!

Rit.

- on..... us, and cause His face, His face to shine up - on us!

Rit.

shine on us, and cause His face to shine up - on.... us!

Rit.

and cause His face.... to shine, His face to shine up - on us!

Ped. Rall.

203

ANDANTE RELIGIOSO.
Hautboy Swell.

LEGATO. Dulciana Choir.

Cresc.

ALTO SOLO.
Con espressione.

Hear us, O! Fa - - ther, We lift our souls to Thee..... Hear us, O!

Fa - - ther, Thy chil - - dren we would be. Guide us, for shadows lie.....

Far o'er our pathway spread,..... By thy light from on High,..... would we be

"HEAR US O! FATHER."

39

SOPRANO.

The musical score is written for Soprano and Piano. The Soprano part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the Soprano staff.

Hear us, O! Fa - - - ther, we lift our souls to Thee, . . . Hear us, O!

led. Hear us, O! Fa - - - ther, O!

Fa - - - ther, Thy chil - dren we would be, Guide us, for shadows lie, . . .

Fa - - - ther, Thy chil - dren we . . . would be, Guide us, for shadows lie . . . Far o'er our pathway

Far o'er our pathway spread, . . . By Thy light from on High, . . . would we be

spread . . . By Thy light from on High, . . . would we, would we be

"HEAR US, O! FATHER."

led, Thy children we would
led, Hear us, O! Fa - ther, O! Fa - - ther, Thy children we would
Hear us, O! Fa - - ther, we lift our souls to Thee, . . . Hear us, O! Fa - ther, Thy chil-dren we would
Hear us, O! Fa - - ther, Hear us, O! Fa - ther, Thy children we would

The first system of the musical score for "HEAR US, O! FATHER." consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves, with some words appearing on multiple staves to indicate overlapping vocal lines.

be, Guide us, for shadows lie, . . . Far o'er our pathway spread, By thy light from on
be, Guide us, for shadows lie, Far o'er our pathway spread, By thy light from on high, . . .
be, Guide us, for shadows lie, . . . Far o'er our pathway spread, By thy light from on
be, Guide us, for shadows lie, . . . Far o'er our pathway spread, By thy light from on

The second system of the musical score continues the composition. It also consists of five staves for vocal and piano parts. The lyrics continue across the staves, with the piano accompaniment providing a harmonic foundation for the vocal lines. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a formal musical score.

"HEAR US, O! FATHER."

41

High, would we be led, Hear us, O! Father,

would we, would we be led, To thee we pray,

High . . . would we be led. Hear us, O!

To thee we pray, To thee we . . . pray.
A - - - men, A - - - men.

Fa - ther. To thee we pray, to thee we . . . pray.
A - - - men, A - - men.

1st time. 2nd time. Fine.

204

"JESUS, LOVER OF MY SOUL."—Quintett.

From BIERY'S EASTER CANTATA.
Arranged by H. K. OLIVER.

ANDANTE.

Dolce.

Je - sus, lover of my soul, Let me to thy bo - som fly,

Dolce.

Je - sus, lover of my soul, Let me to thy bo - som fly,

Dolce.

Je - sus, lover of my soul, Let me to thy bo - som fly,

ANDANTE. Swell 2 Diaps.

p

While the troubled wa - ters roll, While the wa - ters troubled roll, While the tem - pest still is

While the troubled wa - ters roll, While the waters troubled roll, While the tem - pest still is

While the troubled wa - ters roll, While the waters troubled roll, While the tem - pest still is

"JESUS, LOVER OF MY SOUL."

43

high, While the tempest still is high; Hide me, O my Sa - viour, hide, Till the storm of life is

Ped. Double Diapason alone.

past, Safe in - to the ha - ven guide, O, receive my soul at last.

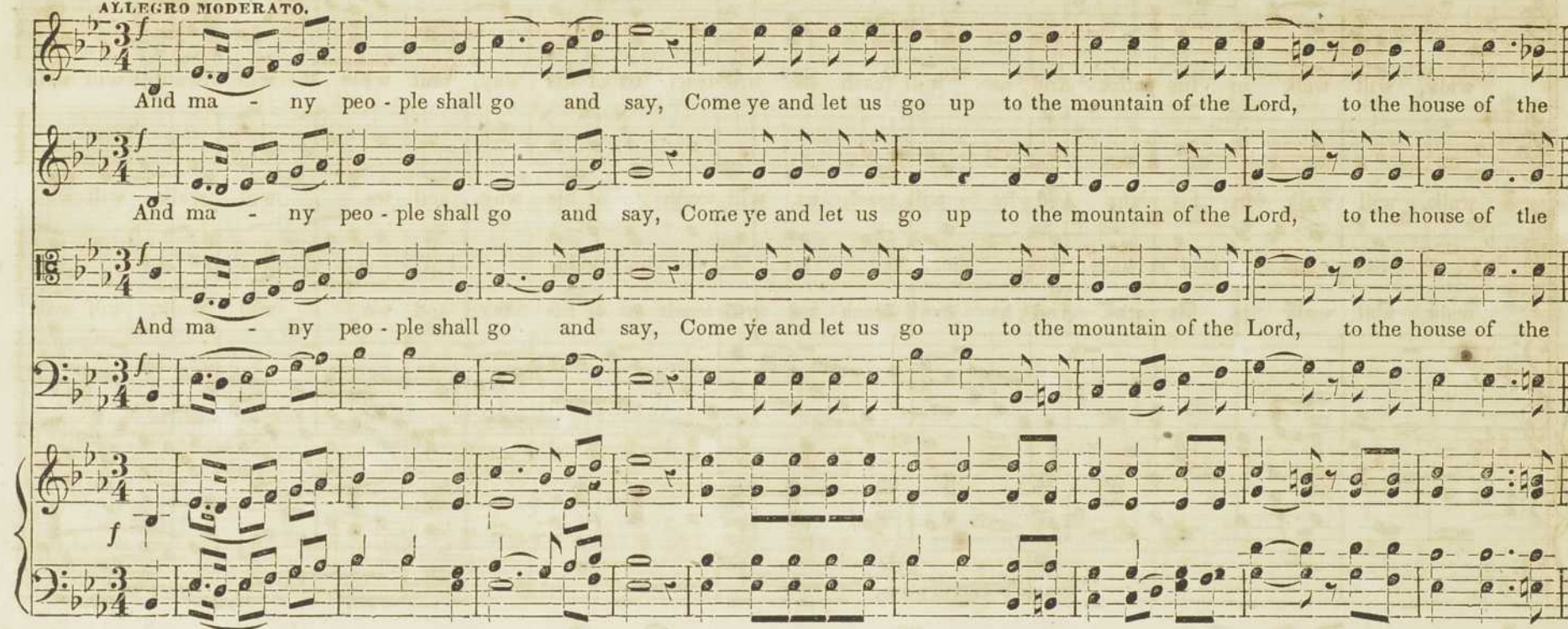
Dim. pp

ALLEGRO MODERATO.

And ma - ny peo - ple shall go and say, Come ye and let us go up to the mountain of the Lord, to the house of the

And ma - ny peo - ple shall go and say, Come ye and let us go up to the mountain of the Lord, to the house of the

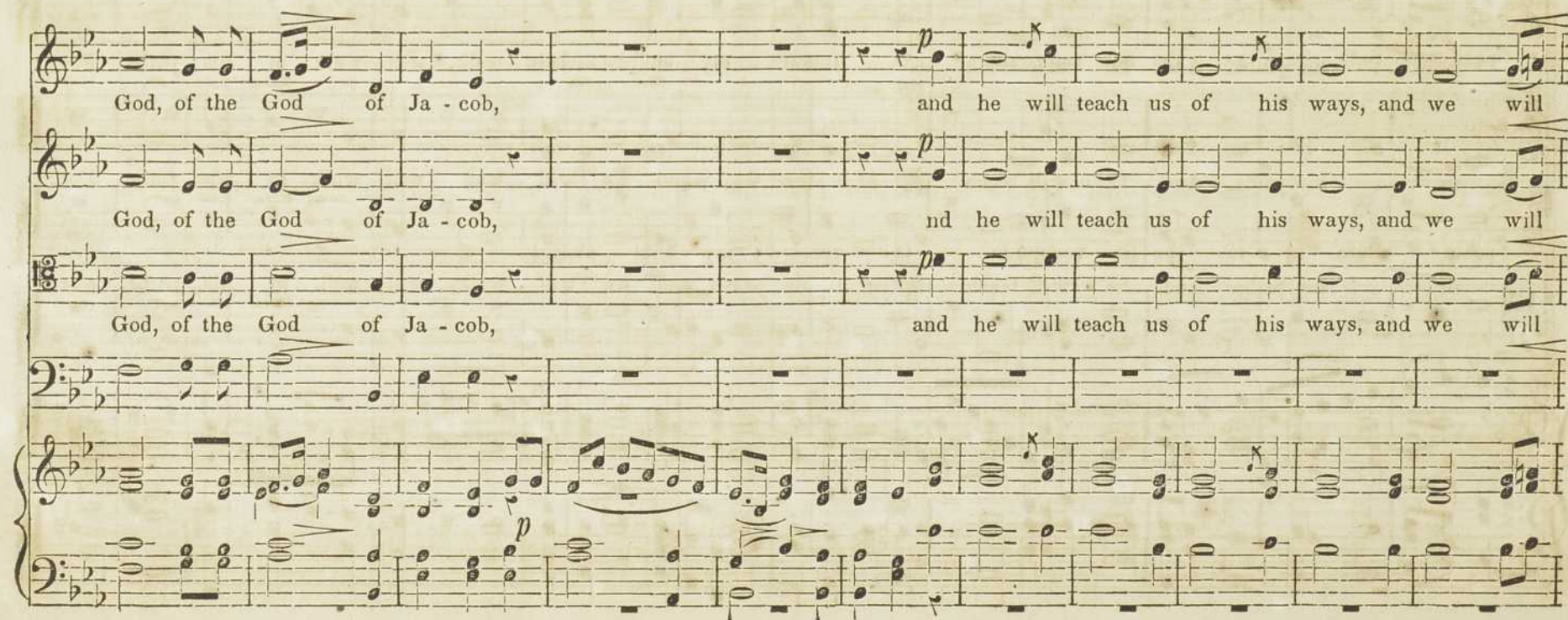
And ma - ny peo - ple shall go and say, Come ye and let us go up to the mountain of the Lord, to the house of the



God, of the God of Ja - cob, and he will teach us of his ways, and we will

God, of the God of Ja - cob, and he will teach us of his ways, and we will

God, of the God of Ja - cob, and he will teach us of his ways, and we will



walk, will walk in his paths. And he will teach us, will teach us of his way, and we will walk, will walk

walk, will walk in his paths. And he will teach us, will teach us of his way, and we will walk, will walk

walk, will walk in his paths. And he will teach us, will teach us of his way, and we will walk, will walk

in . . . his paths. And he will teach us of his ways, and we will walk, will walk in his paths. For

in . . . his paths. And he will teach us of his ways, and we will walk, will walk in his paths. For

in . . . his paths. And he will teach us of his ways, and we will walk, will walk in his paths. For

"AND MANY PEOPLE SHALL GO AND SAY."

ALLEGRO VIVACE.

out of Zi - on shall go forth the law, and the word of the Lord from Je - ru - sa - lem. For out of Zi - on shall

out of Zi - on shall go forth the law, and the word of the Lord from Je - ru - sa - lem. For out of Zi - on shall

out of Zi - on shall go forth the law, and the word of the Lord from Je - ru - sa - lem. For out of Zi - on shall

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics "out of Zi - on shall go forth the law, and the word of the Lord from Je - ru - sa - lem. For out of Zi - on shall". The piano accompaniment provides a rhythmic and harmonic foundation. The tempo is marked "ALLEGRO VIVACE".

go forth the law, and the word of the Lord from Je - ru - sa - lem, and the word of the Lord from Je - ru - sa - lem.

go forth the law, and the word of the Lord from Je - ru - sa - lem, and the word of the Lord from Je - ru - sa - lem.

go forth the law, and the word of the Lord from Je - ru - sa - lem, and the word of the Lord from Je - ru - sa - lem.

The second system continues the musical score. The vocal parts repeat the phrase "go forth the law, and the word of the Lord from Je - ru - sa - lem, and the word of the Lord from Je - ru - sa - lem." The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line.

"IF WITH ALL YOUR HEARTS."

206

47

ANDANTE CON MOTO.

From Mendelssohn's "ELIJAH." Arranged as a Quartette, by ADOLPH BAUMBACH.

If with all your hearts ye tru-ly seek me, ye shall ev-er surely find me; Thus saith our God.

If with all your hearts ye tru-ly seek me, surely find me; Thus saith our God.

If with all your hearts ye tru-ly seek me, surely find me; Thus saith our God.

If with all your hearts ye tru-ly seek me, Thus saith our God, thus

If with all your hearts ye tru-ly seek me, Thus saith our God, thus

ye tru-ly seek me, ye shall ev-er surely find me, Thus saith our God, thus

"IF WITH ALL YOUR HEARTS."

saith our God. that I might even come before his presence,

saith our God. that I might even come before his presence,

saith our God. Oh! that I knew where I might find him, that I might even come before his presence, Oh! that I

that I might even come before his presence, come before his presence. Oh! that I knew

that I might even come before his presence, come before his presence.

knew where I might find him, that I might even come before his presence, come before his presence.

Cres. *Sf* *p* *Dim.*

"IF WITH ALL YOUR HEARTS."

49

where I might find him. If with all your hearts ye tru - ly seek me, ye shall ev - er sure - ly

If with all your hearts ye tru - ly seek me, sure - ly

If with all your hearts ye tru - ly seek me, sure - ly

Dim. *pp* *f*

find me; Thus saith our God, ye shall ev - er sure - ly find me, thus saith our God.

find me; Thus saith our God, ye shall ev - er sure - ly find me, thus saith our God.

find me; Thus saith our God, ye shall ev - er sure - ly find me, thus saith our God.

f

ALLEGRO MODERATO.

Teach me, O Lord, the way of thy sta - tutes, and I shall keep it un-to the end, shall keep it un-to the

Teach me, O Lord, the way of thy sta - tutes, and I shall keep it un-to the end, un - to the

Teach me, O Lord, the way of thy sta - tutes, and I shall keep it un - to the

Teach me, O Lord, the way of thy sta - tutes, and I shall keep it un-to the end, un - to the

end, shall keep it un-to the end. Give me un-der-standing, and I shall keep thy law, Yea, I shall ob-serve it with

end, shall keep it un-to the end. Give me un-der-standing, and I shall keep thy law, Yea, I shall ob-serve it with

end, shall keep it un-to the end. Give me un-der-standing, and I shall keep thy law, Yea, I shall ob-serve it with

"TEACH ME, O LORD."

51

my whole heart, I shall ob - serve it with my whole heart. Teach me, O Lord, the way of thy stat - utes, and I shall

my whole heart, I shall ob - serve it with my whole heart. Teach me, O Lord, the way of thy stat - utes,

my whole heart, I shall ob - serve it with my whole heart. Teach me, O Lord, the way of thy stat - utes,

keep..... it un-to the end, shall keep it un - to the end, shall keep, shall keep it un - to the end,

and I shall keep it un-to the end, un - to the end, shall keep, shall keep it un - to the end.

and I shall keep it un - to the end, shall keep it un - to the end.

and I shall keep it un - to the end, un - to the end, shall keep, shall keep it un - to the end.

"LET US SEARCH AND TRY."

208

ROSSINI.

ANDANTE.

dolce.

Let us search and try our ways, and turn a - gain to the Lord, Let us search and try our ways, and turn again to the

Let us search and try our ways, and turn a - gain to the Lord, Let us search and try our ways, and turn again to the

Let us search and try our ways, and turn a - gain to the Lord,

ANDANTE.

Lord, Let us search and try our ways, and turn again to the

Lord, Let us search and try our ways, and turn again to the

Let us search and try our ways, and turn again to the Lord, Let us search and try our ways, and turn again to the

"LET US SEARCH AND TRY."

53

Lord, God, un-to God in the heav - ens

Lord, God, un-to God in the heav - ens,

Lord, Let us lift up our heart with our hands un-to God, un-to God in the heav - ens, Let us lift up our heart with our hands un-to

Lord, lift up our heart with our hands un-to God, un-to God in the heav - ens, lift up our heart with our hands un-to

p *Cresc.* *cen - do.* *f*

Cresc. God, un-to God in the heav - ens, heav - ens, *Adagio.* in the heav - ens.

Cresc. God, un-to God in the heav - ens, Un-to God in the heav - ens, *Adagio.* in the heav - ens.

Cresc. God, un-to God in the heav - ens, heav - ens, *Adagio.* in the heav - ens.

God, un-to God in the heav - ens, heav - ens, un-to God in the heavens, in the heav - ens. *Adagio.*

Cresc. *p*

209

ALLEGRETTO.
Tenor.

Seek ye the Lord, while he may be found; Call ye up - on him while he is near; *Smorz.*

Base.

Seek ye the Lord, while he may be found; Call ye up - on him while he is near; *Smorz.*

p

Smorz.

Sopr.

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near; *Smorz.*

Alto.

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near; *Smorz.*

Tenor.

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near; *Smorz.*

f

Smorz.

"SEEK YE THE LORD."

55

Sopr. Solo.

Seek ye the Lord, while he may be found; Call ye up - on him, while he . . . is near;

Sopr.
Tenor.

Call ye up - on him while he is near; Call ye up - on him, while he is near;

Call ye up - on him while he is near; Call ye up - on him, while he is near;

Rit'e.

Colle parte.

Sopr. and Alto.

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near;

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near;

f

Smorz.

f

Smorz.

Smorz.

Smorz.

LENTO.
FIRST TIME TENOR SOLO.

And be ye kind one to an - oth - er, tender - heart - ed, for - giving one - an - oth - er;

SECOND TIME SOPRANO AND ALTO.

And be ye kind one to an - oth - er, tender - heart - ed, for - giving one - an - oth - er;

SOPRANO.

Ev'n as God for Christ's sake, hath for - giv - en, hath for - giv - en you, ev'n as God for

ALTO.

Ev'n as God for Christ's sake, hath for - giv - en, hath for - giv - en you, ev'n as God for

TENOR.

Ev'n as God for Christ's sake, hath for - giv - en, hath for - giv - en you, ev'n as God for

BASE.

Ev'n as God for Christ's sake, hath for - giv - en, hath for - giv - en you, ev'n as God for

"AND BE YE KIND."

57

Christ's sake, hath for - giv - en, hath for - giv - en you. And *pp* be ye kind, ten - der - heart - ed, for -

Christ's sake, hath for - giv - en, hath for - giv - en you. And be ye kind, ten - der - heart - ed, for -

Christ's sake, hath for - giv - en, hath for - giv - en you. And *pp* be ye kind, ten - der - heart - ed, for -

- giv - ing, ev'n as God for Christ's sake, ev'n as God for Christ's sake, hath for - giv - en you.

- giv - ing, ev'n as God for Christ's sake, ev'n as God for Christ's sake, hath for - giv - en you.

- giv - ing, ev'n as God for Christ's sake, ev'n as God for Christ's sake, hath for - giv - en you.

ANDANTE.

p *Cres.* *mf*

The Lord is in his ho - ly tem - ple, the Lord is in his ho - - ly tem - ple, the

p *Cres.* *mf*

The Lord is in his ho - ly tem - ple, the Lord is in his ho - - ly tem - ple, the

p *Cres.* *mf*

The Lord is in his ho - ly tem - ple, the Lord is in his ho - - ly tem - ple, the

p *Cres.* *mf*

The Lord is in his ho - ly tem - ple, the Lord is in his ho - - ly tem - ple, the

Dim. *pp*

Lord is in his ho - - ly tem - ple, the Lord is in his ho - - ly tem - ple,

Dim. *pp*

Lord is in his ho - - ly tem - ple, the Lord is in his ho - - ly tem - ple,

Dim. *pp*

Lord is in his ho - - ly tem - ple, the Lord is in his ho - - ly tem - ple,

Dim. *pp*

Lord is in his ho - - ly tem - ple, the Lord is in his ho - - ly tem - ple,

"THE LORD IS IN HIS HOLY TEMPLE."

59

Let all the earth keep si - lence, Let all the earth keep si - lence. Let all the earth keep silence be - fore

Let all the earth keep si - lence, Let all the earth keep si - lence. Let all the earth keep silence be - fore

Let all the earth keep silence, Let all the earth keep si - lence, keep silence be - fore

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "Let all the earth keep si - lence, Let all the earth keep si - lence. Let all the earth keep silence be - fore". The piano part provides a harmonic foundation with chords and moving lines in both hands.

him, keep si - lence be - fore him, keep si - lence be - fore him.

him, keep si - lence be - fore him, keep si - lence be - fore him.

him, keep si - lence be - fore him, keep si - lence be - fore him.

him, keep si - lence be - fore..... him, keep si - lence be - fore..... him.

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are: "him, keep si - lence be - fore him, keep si - lence be - fore him." followed by "him, keep si - lence be - fore him, keep si - lence be - fore him." and "him, keep si - lence be - fore..... him, keep si - lence be - fore..... him." The piano accompaniment continues to support the vocal lines.

"REJOICE IN THE LORD."

Arr. from JUVIN, by A. BAUMBACH.

ANDANTINO.

Re - joice, re - joice in the Lord, O ye righteous! it be - cometh, to be thankful, it be -

Re - joice, re - joice in the Lord, O ye righteous! it be - cometh, to be thankful, it be -

Re - joice, re - joice in the Lord, O ye righteous! it be - com - eth well the just to be thankful, it be -

it be - cometh, to be thankful, it be - com - eth

cometh well the just to be thankful; Re - joice, re - joice in the Lord, O ye righteous, it be - com - eth well... the

cometh well the just to be thankful; Rejoice, re - joice in the Lord, O ye righteous, it be - cometh well the

cometh well the just to be thankful; Rejoice, re - joice in the Lord, O ye righteous, it be - cometh well the

well the just to be thankful; Rejoice, re - joice in the Lord, O ye righteous, it be - cometh well the

"REJOICE IN THE LORD."

61

just to be thankful, Re - joice..... re - joice in the Lord, O ye righteous, it be - com - eth well.... the just to be thankful;

just to be thankful, Rejoice, re - joice in the Lord, O ye righteous, it be - cometh well the just to be thankful;

just to be thankful, Rejoice, re - joice in the Lord, O ye righteous, it be - cometh well the just to be thankful;

just to be thankful, Rejoice, re - joice in the Lord, O ye righteous, it be - cometh well the just to be thankful;

Praise the Lord with harp and lute, Sing prais - es un - to him with the lute,

Praise the Lord with harp and lute, Sing prais - es un - to him with the lute, *f* and instru - ment of ten strings, and

and instru - ment of ten strings, and

Praise the Lord with harp and lute, Praises un - to him with the lute, of ten strings,

"REJOICE IN THE LORD."

For the word of the Lord is true, and all his works are faithful, of the Lord, of the

instru - ment of ten strings; For the word of the Lord is true, and all his works are faithful, of the Lord, of the

instru - ment of ten strings; For the word of the Lord is true, and all his works are faithful, For the word..... for the word of the

of ten strings; For the word of the Lord is true, and all his works are faithful, of the Lord, of the

Lord, of the Lord, ... of the Lord is true. Hal-le - lu-jah, A - men, Halle - lu-jah, A - men, A - - men.

Lord, of the Lord, ... of the Lord is true. Hal-le - lu-jah, A - men, A - - men

Lord, of the Lord, of the Lord is true. Hal-le - lu-jah, A - men, A - - men.

Lord, For the word of the Lord, of the Lord is true. Hal-le - lu-jah, A - men, Halle - lu-jah, A - men, A - - men.

"NOW THE SHADES OF NIGHT ARE GONE."

A. BAUMBACH.

63

SOLEMN AND FLOWING.
SOPR. SOLO.

Now the shades of night are gone, now the morning light is come.... May we be thine to-day,

May we be thine to-day,

May we be thine to-day,

May we be thine to-day,

Rit. *Sf*

Drive the shades of sin a-way, Fill our hearts with heav'nly light, Banish doubt, and cleanse our sight, In thy service, Lord to-day, help us labor, help us pray.

Drive the shades of sin a-way, Fill our hearts with heav'nly light, Banish doubt, and cleanse our sight, In thy service, Lord to-day, help us labor, help us pray.

Drive the shades of sin a-way, Fill our hearts with heav'nly light, Banish doubt, and cleanse our sight, In thy service, Lord to-day, help us labor, help us pray.

Dim. *f* *slent.* *Adagio.* *pp*

"PROTECT US THROUGH THE COMING NIGHT."

CURSHMAN.

Arr. as a Quartett by A. BAUMBACH.

Larghetto non troppo. **TENOR SOLO. Dolce.**

Pro - tect us through the com - ing night, Oh Fa - ther, Oh Fa - ther migh - - -

Molto Legato. *p*

- ty! de - liv - er us from ev' - ry ill, de - liv - er us from ev'ry ill, and guard our slum - - - ber, and guard our slum -

Cres. *p* *Dim.* *p*

SOPRANO. Dolce.

Pro - tect us through the com - ing night, Oh Fa - ther, Oh Fa - ther migh - - -

ALTO. *p*

- ber, Oh Fa - ther migh - - - ty, Oh Fa - ther migh - - -

"PROTECT US THROUGH THE COMING NIGHT."

65

Cres.

- ty! de-liv-er us from ev'ry ill, de-liv-er us from ev'ry ill, and guard our slum - - ber, and guard our slum - - - ber,

ty! Oh! Fa-ther! Oh Fa - - - ther! Fa - - - - ther migh - - - ty!

Cres. *Dim.* *p*

SOPRANO. Dolce. *Cres.*

Pro - tect us through the com - ing night! Oh Fa-ther! Oh Fa - ther! migh - - -

ALTO. Dolce. *Cres.*

Pro - tect us tthrough the com - ing night! Oh Fa-ther migh - ty! Oh Fa - ther! migh - - -

TENOR. *p* *Cres.*

Pro - - - tect us, Oh Fa - - - - ther, Oh Father! Oh Father migh - ty, migh - - -

BASS. Dolce. *Cres.*

Pro - tect us through the com - ing night, Oh Fa - ther! Fa - ther migh - - -

Cres.

"PROTECT US THROUGH THE COMING NIGHT."

ty! de-liv-er us from ev'-ry ill, de-liv-er us from ev'-ry ill, and guard our slum

ty! Oh Fa - - - ther migh - ty! de-liv-er us from ev'-ry ill, and guard our slum

ty! Oh Fa - - - ther migh - ty! de-liv-er us from ev'-ry ill, and guard our slum

ber, and guard our slum

ber, and guard our slum - - - ber, protect us Fa - - - ther, Oh Father

ber, and guard our slum - - - ber, pro-tect us Fa - - - ther, Oh Father

ber, and guard our slum - - - ber, Protect us Fa - - - ther, Oh Father migh - ty! Fa - - - - ther,

"PROTECT US THROUGH THE COMING NIGHT."

67

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "migh - ty, Oh, Fa-ther migh - ty! Oh Fa-ther migh - ty! de - liv - er us from protect us Fa - ther! Oh Fa - ther migh - ty! Oh Fa - ther migh - ty! Oh Fa - ther migh - ty! de - liv - er us, de - liv - er migh - ty! protect us Fa - ther! Oh Fa - ther migh - ty! Oh Fa - ther migh - ty! Oh Fa - ther migh - ty! de - liv - er us, de - liv - er migh - ty! Fa - - - ther migh - ty! Oh Fa - ther migh - ty! Oh Fa - ther migh - ty! de - liv - er us from". The piano part includes dynamic markings like *Cres.* and *f*.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: "ill, and guard our slum - - - ber, and guard our slum - - - ber. us, and guard our slum - - - ber, and guard our slum - - - ber. ill, and guard our slum - - - ber, and guard our slum - - - ber." The piano part includes dynamic markings like *p* and *Cres.*.

BASS SOLO.



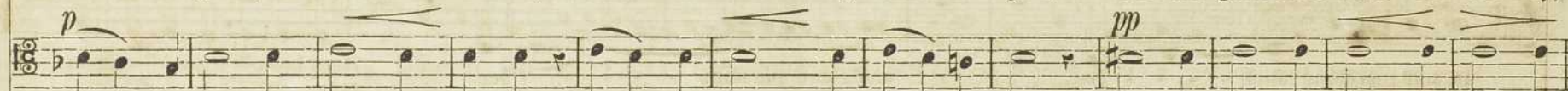
Sacred peace, ce - les - tial treasure, Here bestow thy smiles again; Care and grief have made us wea - ry, Come, O come and soothe our pain.



Sa - cred peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,



Sa - cred peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,



Sa - cred peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,



“SACRED PEACE.”

69

care and grief have made us wea - ry, come, O come and soothe our pain. ce-les-tial treasure, ce-les-tial treasure,
care and grief have made us wea - ry, come, O come and soothe our pain. ce-les-tial treasure, ce-les-tial treasure,
care and grief have made us wea - ry, come, O come and soothe our pain, Sacred peace,..... sacred peace.... Here be-
ce-les-tial treasure, ce-les-tial treasure,
Here be - stow thy smiles a - gain, Sacred peace, Here bestow thy smiles a - gain, Here bestow thy smiles again.
Here be - stow thy smiles a - gain, Sacred peace, Here bestow thy smiles a - gain, ce-les - tial treasure, Here bestow thy smiles again.
-stow, be - stow thy smiles a - gain, Here bestow thy smiles again, ce-les - tial treasure, Here bestow thy smiles again.
Here be - stow thy smiles a - gain,
ad lib.

"HEAV'NLY FATHER."

From the "INTERCESSION," Arranged by E. BRUCE.

ANDANTE.

p SYM.

SOPR. OR TENOR SOLO.

Heav'n - ly Fa - ther, Heav'n - ly Fa - ther, Fa - ther we thy bless - ing seek.

p Cres.

CHORUS.

DUETT. SOP. or TEN. & ALTO.

Heav'nly Fa - ther, Heav'nly Fa - ther, Fa - ther we thy bless - ing seek. Suppliant, Lo! thy

Heav'nly Fa - ther, Heav'nly Fa - ther, Fa - ther we thy bless - ing seek. Suppliant, Lo! thy

Heav'nly Fa - ther, Heav'nly Fa - ther, Fa - ther we thy bless - ing seek.

m Cres. *p*

"HEAV'NLY FATHER."

71

CHORUS.

chil - dren bend, O Fa - ther, Fa - ther for thy bless - ing now. Heav'nly Fa - ther, Heav'nly Fa - ther, Father

chil - dren bend, O Fa - ther, Fa - ther for thy bless - ing now. Heav'nly Fa - ther, Heav'nly Fa - ther, Father

Heav'nly Fa - ther, Heav'nly Fa - ther, Father

Heav'nly Fa - ther, Heav'nly Fa - ther, Father

Cres.

SOP. or TEN. SOLO. **TRIO.**

we thy blessing seek. For thy blessing, suppliant, Lo! thy children bend. Lord thou can'st teach us, guide, de -

we thy blessing seek. Lord thou can'st teach us, guide, de -

we thy blessing seek. Lord thou can'st teach us, guide, de -

Cres.

"HEAV'NLY FATHER."

CHORUS. SOLO. CHORUS.

- fend. Father, Father we are weak, al - migh - ty thou, al - migh - ty thou. Heav'nly Fa - ther, Heav'nly

- fend. Father, Father, Heav'nly Fa - ther, Heav'nly

- fend. Father, Father, Heav'nly Fa - ther, Heav'nly

Fa - ther, we are weak, al - migh - ty thou, are weak, al - migh - ty thou.

Fa - ther, we are weak, al - migh - ty thou, are weak, al - migh - ty thou.

Fa - ther, we are weak, al - migh - ty thou, are weak, al - migh - ty thou.

m *f*

"BLESSED ARE THE PURE IN HEART."

A. BAUMBACH.

73

LARGHETTO.

Bless - ed are the pure in heart, for they shall see God, Bless - ed are the pure in heart, for they shall see God.

Bless - ed are the pure in heart, for they shall see God, Bless - ed are the pure in heart, for they shall see God.

Bless - ed are the pure in heart, for they shall see God, Bless - ed are the pure in heart, for they shall see God.

pp

Blessed are the pure, are the pure in heart, for they shall see God, for they shall see God. A - men, A - men.

Blessed are the pure, are the pure in heart, for they shall see God, for they shall see God. A - men, A - men.

Blessed are the pure in heart, for they shall see God, for they shall see God, A - men, A - men.

Blessed are the pure in heart, for they shall see God,

"I HEARD A VOICE FROM HEAVEN."

A. BAUMBACH.

CON SOLEMNITA.

FOR FUNERAL OCCASIONS.

Unison. Sotto voce.

I heard a voice from heaven, saying un - to me, write, Blessed are the dead, which die in the Lord,

I heard a voice from heaven, saying un - to me, write, Blessed are the dead, which die in the Lord,

I heard a voice from heaven, saying un - to me, write, Blessed are the dead, which die in the Lord,

I heard a voice from heaven, saying un - to me, write, Blessed are the dead, which die in the Lord,

Bless - ed are the dead, which die in the Lord, from hence - forth, from hence - forth; Yea, saith the

Bless - ed are the dead, which die in the Lord, from hence - forth, from hence - forth: Yea, saith the

Bless - ed are the dead, which die in the Lord, from hence - forth, from hence - forth; Yea, saith the

Bless - ed are the dead, which die in the Lord, from hence - forth, from hence - forth; Yea, saith the

75

rest from their la - bors, may rest, may rest from their la - bors, from their la - bors.

rest from their la - bors, may rest, may rest from their la - bors, from their la - bors.

That they may rest from their la - bors, may rest, may rest from their la - bors, from their la - bors.

"NOT UNTO US, O LORD."

Arr. from HALEVY, by F. HOWARD.

ANDANTE CON MOTO.

TENOR SOLO and QUARTETT.

Not un - to us, O Lord, not un - to us,
 Not un - to us, O Lord, not un - to us,
 Not un - to us, O Lord, not un - to us. Not un - to us, O Lord, not un - to us. But un - to thy name give praise,
 Not un - to us, O Lord, not un - to us,
 But un - to thy name give praise, thy name give the praise.
 But un - to thy name give praise, thy name give the praise.
 thy name give the praise, But un - to thy name give praise, thy name give the praise. For thy loving mer - cy, and for thy truth's
 But un - to thy name give praise, thy name give the praise.

"NOT UNTO US, O LORD."

77

For thy loving mer - cy, And for thy truth's sake.

For thy loving mer - cy, And for thy truth's sake.

sake, For thy loving mer - cy, And for thy truth's sake. Wherefore shall the heathen say, Where is now thy

For thy loving mer - cy, And for thy truth's sake.

The first system of the musical score for 'NOT UNTO US, O LORD.' It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics 'For thy loving mer - cy, And for thy truth's sake.' The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Wherefore shall the heathen say, Where is now thy God?

Wherefore shall the heathen say, Where is now thy God?

God? Wherefore shall the heathen say, Where is now thy God? As for our God, he is in heaven,

Wherefore shall the heathen say, Where is now thy God?

The second system of the musical score continues the vocal and piano parts. The vocal parts repeat the phrase 'Wherefore shall the heathen say, Where is now thy God?' and then conclude with 'As for our God, he is in heaven,'. The piano accompaniment continues with its harmonic support, featuring various chordal textures and melodic fragments.

"NOT UNTO US, O LORD."

As.... for our God, he is in heaven. What pleas - ed him. The Lord hath been mind - ful

As.... for our God, he is in heaven. What pleas - ed him. The Lord hath been mind - ful

He hath done what pleased him, He hath done what pleas - ed him. The Lord hath been mind - ful

As.... for our God, he is in heaven. What pleas - ed him. The Lord hath been mind - ful

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "As.... for our God, he is in heaven. What pleas - ed him. The Lord hath been mind - ful". The piano part includes triplet markings in the right hand.

Cresc. *f*

of us, and he will bless us. He will bless the house of Is - rael, He will bless.... the house of Aaron.

of us, and he will bless us. He will bless the house of Is - rael, He will bless.... the house of Aaron.

of us, and he will bless us. He will bless the house of Is - rael, He will bless.... the house of Aaron.

of us, and he will bless us. He will bless the house of Is - rael, He will bless.... the house of Aaron.

The second system continues the musical score. It begins with a "Cresc." (crescendo) marking and a forte "f" dynamic. The lyrics are: "of us, and he will bless us. He will bless the house of Is - rael, He will bless.... the house of Aaron." The piano accompaniment features a continuous sixteenth-note pattern in the right hand.

220
"SEARCH ME, O GOD." (Solo and Quartett.)

A. BAUMBACH.

79

ANDANTE CON MOTO.

Search me, O God, and know my heart, Try me, my se - cret, my se - cret soul sur -

Search me, O God, and know my heart, Try me, my se - cret, my se - cret soul sur -

Search me, O God, and know my heart, Try me, my se - cret, my se - cret soul sur -

- vey. And warn thy ser - vant, to de - - part From ev - ry false and

- vey. And warn thy ser - vant, to de - - part From ev' - ry false and

- vey. And warn thy ser - vant, to de - - part From ev' - ry false and

"SEARCH ME, O GOD."

SOLO.

e - - vil way. So . . . shall thy truth, thy truth my guidance be, To life, to . . .

e - - vil way.

e - - vil way. To life, to . . .

The first system of the musical score consists of five staves. The top three staves are for vocal parts: a soprano staff, an alto staff, and a bass staff. The bottom two staves are for piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The vocal parts enter with the lyrics 'e - - vil way.' and then continue with 'So . . . shall thy truth, thy truth my guidance be, To life, to . . .'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

life and im - mor - tal - i - ty. Thy truth my guid - ance

life and im - mor - tal - i - ty. So shall thy . . . truth, thy truth my guid - ance

The second system of the musical score continues the composition with five staves. The vocal parts (soprano, alto, and bass) and piano accompaniment (right and left hands) continue the melody and accompaniment from the first system. The lyrics 'life and im - mor - tal - i - ty.' are followed by 'Thy truth my guid - ance' and then 'So shall thy . . . truth, thy truth my guid - ance'. The piano accompaniment maintains its rhythmic pattern, providing a harmonic foundation for the vocal lines.

“SEARCH ME, O GOD.”

81

be, To life, to life and im - mor-tal - i - ty. So shall thy truth, thy

be, To life, to life and im - mor-tal - i - ty. So shall thy truth, thy

truth my guid - ance be..... To life, to life..... and im - mor - tal - i - ty.

truth my guid - ance be..... To life, to life..... and im - mor - tal - i - ty.....

truth my guid - ance be..... To life, to life and im - mor - tal - i - ty.....

"O REST IN THE LORD."

From "ELIJAH" Arr. by E. BRUCE.

1st Time SOPRANO SOLO.
2nd do. QUARTETT.

O rest in the Lord, wait patiently for him, And he shall give thee thy heart's de-sires, O rest in the Lord, wait patiently for him, And he shall give thee thy heart's de-sires, O rest in the Lord, wait patiently for him, and he, and he shall give thee thy heart's desires, O rest in the Lord, wait patiently for him, And he shall give thee thy de-sires, O rest, for

Him, And he shall give thee thy heart's de-sires, And he shall give thee thy heart's de-sires. Him, And he shall give thee thy heart's de-sires, And he, and he shall give thee thy heart's de-sires. Him, And he shall give thee thy heart's de-sires, And he, and he shall give thee thy heart's de-sires. Him, And he shall give thee thy de-sires, And he shall give thee thy heart's de-sires.

"O REST IN THE LORD."

83

2nd time.

sires. Commit thy way un-to him, and trust in him, Commit thy way un-to him, and trust in him, And fret not thy-sires. thy way un-to him, and trust in him, Commit thy way un-to him, and trust in him, and fret not thy-sires. in him, Commit thy way, thy way un-to him, and trust in him, and fret not thy-sires. thy way un-to him, and trust in him, Commit thy way un-to him, trust in him, O

Ritard.

self because of e-vil do-ers, O rest in the Lord, wait pa-tient-ly for him, wait pa-tient-ly for him, O rest in the self because of e-vil do-ers, O rest in the Lord, wait pa-tient-ly for him, wait pa-tient-ly for him, O rest in the self because of e-vil do-ers, O rest in the Lord, wait pa-tient-ly for him, wait pa-tient-ly for him, O rest in the trust, in him, O rest in the Lord, wait pa-tient-ly for him, wait pa-tient-ly for him, O rest,

Ritard.

"O REST IN THE LORD."

Lord, Wait patiently for him, and he shall give thee thy heart's de - sires, and he shall give thee thy heart's de -
 Lord, Wait patient-ly for him, and he, and he shall give thee thy heart's de - sires, shall give thee thy heart's de -
 Lord, and wait patient-ly for him, and he, and he shall give thee thy heart's de - sires, and he shall give thee thy heart's de -
 in the Lord, and he shall give thee thy heart's de - sires, and he shall give thee thy heart's de -

- sires, and he shall give thee thy heart's desires, O rest in the Lord, O rest in the Lord, and wait, . . . wait patiently for Him.
 - sires, and he shall give thee thy heart's desires, O rest in the Lord, O rest in the Lord, and wait patiently for him, patiently for Him.
 - sires, and he shall give thee thy heart's desires, O rest in the Lord, O rest in the Lord, and wait pa-tient - ly, patiently for him.
 - sires, . . . and he shall give thee thy heart's de-sires, rest in the Lord, and wait, wait, patiently for him.

Musical notation includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). Dynamics include *Cres.* (Crescendo), *Ritard.* (Ritardando), *p* (piano), and *pp* (pianissimo). A trill (*tr*) is marked in the piano part.

222
"O COME LET US WORSHIP." (Quintett.)

Arranged from MOZART.
By H. K. OLIVER.

85

ANDANTE.

SOLO.

O come let us worship, O

SOLO.

Bow down and kneel, bow down and kneel be - fore the Lord our God, O come let us worship, Bow down and

O come let us worship, Bow down and

SOLO.

O come let us worship, Bow down and

SOLO.

come let us worship,

"O COME LET US WORSHIP."

kneel be - fore the Lord our God, and kneel be - fore the Lord our God, Come kneel and worship, - come kneel before the

kneel be - fore the Lord our God, and kneel be - fore the Lord our God, Come kneel and worship, come kneel be - fore the

kneel be - fore our God, and kneel be - fore our God, Come kneel, come kneel be - fore the

kneel be - fore our God, and kneel be - fore our God, come kneel, and worship, come kneel be - fore the

kneel be - fore our God, and kneel be - fore our God, Come kneel, come kneel, and worship, come kneel be - fore the

Lord our God, O come let us wor - ship, O come let us worship, Bow down and kneel, Bow down and kneel be -

Lord our God, O come let us wor - ship, O come let us worship, Bow down and kneel, Bow down and kneel be -

Lord our God, O come let us wor - ship, O come let us worship, Bow down and kneel, Bow down and kneel be -

Lord our God, O come let us wor - ship, O come let us worship,

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains the first four staves of music, and the second system contains the last four staves. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are written below the vocal staves, and dynamic markings (Cres., Dim., p) are placed above or below the piano part.

"O COME LET US WORSHIP."

87

- fore the Lord our God, *Dolce.* For we are his peo - ple, the sheep of his pas - ture, and He is the Lord our God, For He, for
 - fore the Lord our God, *Dolce.* For we are his peo - ple, the sheep of his pas - ture, and He the Lord our God, for
 - fore the Lord our God, For we are his peo - ple, the sheep of his pas - ture, and He the Lord our God, for

Dolce. *Cres.*
 the Lord,..... the Lord, He is..... the Lord, the Lord our God.
 He *Dim.* is the Lord, the Lord our God, *Cres.* the Lord, the Lord, He is the Lord, the Lord our God.
 He is the Lord our God, *Dim.* *Cres.* the Lord, He is the Lord, the Lord our God.
 He is the Lord our God, the Lord, the Lord, He is the Lord,.... the Lord our God.
 He is the Lord our God, He is the Lord, the Lord, He is the Lord, the Lord our God.

Dim. *Cres.*

ANDANTE. *p*

Soft - ly now the light of day,

Soft - ly now the light of day, Softly,

Soft - ly now the light of day, Softly, Softly,

ANDANTE. *p*

mf *f*

now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free,

now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I

now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free,

now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I

mf *f*

"THOU, WHOSE ALL-PERVADING EYE."

89

Lord, I would com - mune with thee, O Lord, O Lord, com -
 would com - mune with thee, Lord, I would com - mune with thee, Lord, I would com - mune with thee, O Lord, O Lord, com -
 Lord, I would com - mune with thee, Lord, I would com - mune with thee, O Lord, O Lord, com -
 would com - mune with thee, Lord, I would com - mune with thee, O Lord, O Lord, com -

mune with thee, would commune with thee, would commune with thee.
 mune with thee, would commune with thee, would commune with thee.
 mune with thee, Lord with thee, Lord with thee.
 mune with thee, Lord with thee, Lord with thee.

"PRAISE THE LORD OUR GOD."

From SPOHR'S "LAST JUDGMENT."

f ALLEGRO MODERATO.

Praise the Lord our God, praise the Lord our God! He that is, He that was, and is to come. Praise his ho - ly name, who

Praise the Lord our God, praise the Lord our God! He that is, He that was, and is to come. Praise his ho - ly name, who

Praise the Lord our God, praise the Lord our God! He that is, He that was, and is to come. Praise his ho - ly name, who

ALLEGRO MODERATO.

f

Dim. giveth us e - ter - nal life

Dim. giveth us e - ter - nal life.

Dim. *fz* giveth us e - ter - nal life. His be hon - or, and maj - es - ty, and glo - - - ry. Dim. *p* Wor - ship and a -

Dim. *p* Worship and a - dore him, *f* a -

Dim. *p* Dim. *p* *f*

"PRAISE THE LORD OUR GOD."

91

f

wor - ship and a - dore him for ev - er - more, for ev - er - more, wor - ship and a -

wor - ship and a - dore him for ev - er - more, for ev - er - more, for ev - er - more worship and a -

- dore him for - ev - er - more, for ev - er - more, for ev - er - more worship and a -

- dore him, a - dore him, a - dore him for - ev - er - more, a - dore.....

- dore him for - ev - er - more, for ev - er - more. Praise, praise, glo - ry to God, Praise the Lord our God, he that

- dore him for - ev - er - more. Praise, praise, glo - ry to God, Praise the Lord our God, he that

- dore him for - ev - er - more. Praise, praise, glo - ry to God, Praise the Lord our God, he that

..... him, a - dore him ev - er - more. Praise, praise, glo - ry to God, Praise the Lord our God, he that

Sf

"PRAISE THE LORD OUR GOD."

is, he that was, and is to come. Praise his ho-ly name, who giv-eth us e-ter-nal life.

is, he that was, and is to come. Praise his ho-ly name, who giv-eth us e-ter-nal life.

is, he that was, and is to come. Praise his ho-ly name, who giv-eth us e-ter-nal life. His be

Worship and a-dore him for ev-er-more, a-dore him and worship him

Wor-ship and a-dore him, worship him

hon-or, and majesty, and glo-ry, Wor-ship and a-dore him for-ev-er-more, for-

Wor-ship and a-dore him, worship him

"PRAISE THE LORD OUR GOD."

93

now and ev - er - more. Praise, glo - ry to God, Praise, glo - - ry to

now and ev - er - more. Praise, glo - ry to God, Praise, glo - - ry to

ev - er - more. Praise, glo - ry to God, Praise, glo - - ry to

now and ev - er - more. Praise, glo - ry to God, Praise, glo - - ry to

dim. f p ff

God, he that is, he that was, and is . . . to come. Praise him, praise him.

God, praise, . . . praise to him. Praise him, praise him.

God, he that is, he that was, and is . . . to come. Praise him, praise him.

God, praise, . . . praise to him. Praise him, praise him.

p f ff

"SAVIOUR, SOURCE OF EVERY BLESSING."

Arranged by E. BRUCE, from FREYER.

ANDANTE.

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy nev - er ceas - ing,

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy nev - er ceas - ing,

Sa - viour, source of ev' - ry bless - ing, Tune my heart to grate - ful lays; Streams of mer - cy nev - er ceas - ing,

Call for cease - less songs of praise. Teach me some me - lo - dious meas - ure, Sung by rap - tured saints a - bove.

Call for cease - less songs of praise. Teach me some me - lo - dious meas - ure, Sung by rap - tured saints a - bove.

Call for cease - less songs of praise. Teach me some me - lo - dious meas - ure, Sung by rap - tured saints a - bove.

"SAVIOUR, SOURCE OF EVERY BLESSING."

95

Rall. *A Tempo.*

Sung by rap - tured saints a - bove. Fill my soul with sa - cred pleas - ure, While I sing re - deem - ing

Rall. *A Tempo.*

Sung by rap - tured saints a - bove. Fill my soul with sa - cred pleas - ure, While I sing re - deem - ing

Rall. *A Tempo.*

Sung by rap - tured saints a - bove. Fill my soul with sa - cred pleas - ure, While I sing re - deem - ing

p *Rall.* *f* *A Tempo.*

love, While I sing re - deem - ing love, While I sing re - deem - ing love, re - deem - ing love.

love, While I sing re - deem - ing love, While I sing re - deem - ing love, re - deem - ing love.

Rall.

love, While I sing re - deem - ing love, While I sing re - deem - ing love, re - deem - ing love.

Rall.

"HEAR MY PRAYER, O LORD."

ADAPTED FROM WINTER.

ANDANTE. Dolce.

[illegible]

"HEAR MY PRAYER, O LORD."

97

Lord hear my pray'r, O Lord hear my pray'r, An - swer me, and in thy

Lord hear my pray'r, O Lord hear my pray'r, *mf* In thy faith - ful - ness an - swer me, and in thy

Lord hear my pray'r, O Lord hear my pray'r, *mf* In thy faith - ful - ness an - swer me, and in thy

Lord hear my pray'r, O Lord hear my pray'r, *mf* In thy faith - ful - ness an - swer me, an - swer me, and in thy

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is a grand staff for piano accompaniment. The lyrics are: 'Lord hear my pray'r, O Lord hear my pray'r, An - swer me, and in thy'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

right - eous - ness, O Lord hear my pray'r, *p* hear my pray'r, *Dim.* my pray'r, *pp* give ear, give ear to my

right - eous - ness, O Lord hear my pray'r, *p* hear my pray'r, *Dim.* my pray'r, *pp* give ear, give ear to my

right - eous - ness, O Lord hear my pray'r, *p* hear my pray'r, *Dim.* my pray'r, *pp* give ear to

right - eous ness, O Lord hear my pray'r, hear my pray'r, *p* hear my pray'r, *Dim.* my pray'r, *pp* give ear to my sup - pli -

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'right - eous - ness, O Lord hear my pray'r, hear my pray'r, my pray'r, give ear, give ear to my'. The piano part continues with a mezzo-forte (*mf*) dynamic marking. The system concludes with a piano (*p*) dynamic marking and a 'Dim.' (diminuendo) instruction.

"HEAR MY PRAYER, O LORD."

sup - pli - ca - tion, O Lord, O Lord, O Lord hear my pray'r, Give ear, give ear to my sup - pli -
 sup - pli - ca - tion, O Lord, O Lord, O Lord hear my pray'r, Give ear, give ear to my sup - pli -
 my sup - pli - ca - tion, O Lord, O Lord, O Lord hear my pray'r, Give ear, give ear to my sup - pli -
 ca - - - tion,

- ca - tion, O Lord, O Lord, O Lord hear my pray'r, give ear to my sup - pli - ca - - - tion.
 - ca - tion, O Lord, O Lord, O Lord hear my pray'r, give ear to my sup - pli - ca - - - tion.
 - ca - tion, O Lord, O Lord, O Lord hear my pray'r, give ear to my sup - pli - ca - - - tion.

Cres. *mf* *pp* *Dolce.*
mf *pp*
mf *pp*
pp
pp

227
"NOW THE SHADES OF NIGHT ARE GONE."

LE CLERC.

99

MODERATO CON ESPRESSIONE.

Cres.

Now the shades of night are gone, Now the morning light is come; Lord, May we be thine to-day, Drive the shades of sin a - way.

Now the shades of night are gone, Now the morning light is come; Lord, May we be thine to-day, Drive the shades of sin a - way.

Now the shades of night are gone, Now the morning light is come; Lord, May we be thine to-day, Drive the shades of sin a - way.

pp

Fill our souls with heav'nly light, Ban - ish doubt and cleanse our sight; In thy ser - vice, Lord to - day, help us la - bor, help us pray.

Piu mosso. *Tempo primo.*

Fill our souls with heav'nly light, Ban - ish doubt and cleanse our sight; In thy ser - vice, Lord to - day, help us la - bor, help us pray.

In thy ser - vice, Lord to - day, help us la - bor, help us pray.

Piu mosso. *Tempo primo.*

"NO EVIL SHALL BEFALL THEE."

228

To be sung without Accompaniment. This may be sung as a Quartett, by omitting the 2nd. Alto.

From the Oratorio of "ELI." Arranged by A. BAUMBACH.

ALLEGRETTO.
SOPRANO.

No e - vil shall be - fall thee, Dear ob - ject of his choice; This night our Lord will call thee in a still small

1st. ALTO.

No e - vil shall be - fall thee, Dear ob - ject of his choice; This night our Lord will call thee in a still small

2nd. ALTO.

No e - vil shall be - fall thee, Dear ob - ject of his choice; This night our Lord will call thee in a still small

TENOR

No e - vil shall be - fall thee, Dear ob - ject of his choice; This night our Lord will call thee in a still small

BASS.

No e - vil shall be - fall thee, Dear ob - ject of his choice; This night our Lord will call thee in a still small

voice, in a still small voice. Thy God saith, they that fear Him, Shall heart and hand re-joice: Then sleep, to wake and hear Him, in a

voice, in a still small voice. Thy God saith, they that fear Him, Shall heart and hand re-joice: Then sleep, to wake and hear Him, in a

voice, in a still small voice. Thy God saith, they that fear Him, Shall heart and hand re-joice: Then sleep, to wake and hear Him, in a

voice, in a still small voice. Thy God saith, they that fear Him, Shall heart and hand re-joice: Then sleep, to wake and hear Him, in a

"NO EVIL SHALL BEFALL THEE."

101

still small voice, then sleep, then sleep, to wake and hear Him in a still small voice, in a

still small voice, then sleep, then sleep, to wake and hear Him in a still small voice, in a

still small voice, then sleep, then sleep, to wake and hear Him in a still small voice, in a

still small voice, then sleep, then sleep, to wake and hear Him in a still small voice, in a

still small voice, then sleep, then sleep, to wake and hear Him in a still small voice, in a

Detailed description: This block contains the first system of a musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: 'still small voice, then sleep, then sleep, to wake and hear Him in a still small voice, in a'. The piano part features a simple harmonic accompaniment with a bass line and a treble line. Dynamics include *p* (piano) and *pp* (pianissimo).

still small voice, In a still small voice, In a still small voice.....

still small voice, In a still small voice, In a still small voice.....

still small voice, In a still small voice, In a still small voice.....

still small voice, In a still small voice, In a still small voice.....

still small voice, In a still small voice, In a still small voice.....

Detailed description: This block contains the second system of the musical score. It continues with the same five staves (four vocal and one piano). The lyrics are: 'still small voice, In a still small voice, In a still small voice.....'. The piano part continues with the same accompaniment. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The system concludes with a double bar line.

"FATHER OF MERCIES."

BERNARD SCHMIDT.

ALLEGRETTO, MA DIVOTO.

pp Fa - ther of mer - cies! when the day is dawn - ing, *Cres.* Then will I pay my vows to thee; *pp* Like in - cense, waft - ed

pp Fa - ther of mer - cies! when the day is dawn - ing, *Cres.* Then will I pay my vows to thee; *pp* Like in - cense, waft - ed

pp Fa - ther of mer - cies! when the day is dawn - ing, *Cres.* Then will I pay my vows to thee; *pp* Like in - cense, waft - ed

pp *Cres.* *pp*

pp *Cres.* on the breath of morn - ing, My heart - felt praise to heav'n shall be. Yes, thou art near me, Sleep - ing or wak - ing,

pp *Cres.* on the breath of morn - ing, My heart - felt praise to heav'n shall be. Yes, thou art near me, Sleep - ing or wak - ing, Still doth thy

pp *Cres.* on the breath of morn - ing, My heart - felt praise to heav'n shall be.

pp *Cres.*

"FATHER OF MERCIES."

103

If ev - er I wan - der, thy ways for - sak - ing, O lead me gent - ly back a - gain.
 Dim. Perdendosi.

care un - changed re - main; If ev - er I wan - der, thy ways for - sak - ing, O lead me gent - ly back a - gain.
 Dim. Perdendosi.

care un - changed re - main; If ev - er I wan - der, thy ways for - sak - ing, O lead me gent - ly back a - gain.
 Dim. Perdendosi.

care un - changed re - main; If ev - er I wan - der, thy ways for - sak - ing, O lead me gent - ly back a - gain.
 Dim. Perdendosi.

"FATHER! I BEND TO THEE."

230

HIMMEL.

BASS SOLO.
ADAGIO.

Fa - ther! I bend to thee, Life, it was thy gift, Thou now can'st shield it, From thee it came, and to

thee I yield it; In life or death for - sake not me, Fa - ther! I bend to thee.

Cres. p

pp p

"FATHER! I BEND TO THEE."

1st. SOPRANO.
Fa - ther! I bend to thee, Life, it was thy gift, Thou now can'st shield it, From thee it came, and to

2d. SOPRANO.
Fa - ther! I bend to thee, Life, it was thy gift, Thou now can'st shield it, From thee it came, and to

TENOR.
Fa - ther! I bend to thee, Life, it was thy gift, Thou now can'st shield it, From thee it came, and to

BASS.
Fa - ther! I bend to thee, Life, it was thy gift, Thou now can'st shield it, From thee it came, and to

thee I yield it, In life or death for - sake not me, Fa - ther! I bend to thee.

thee I yield it, In life or death for - sake not me, Fa - ther! I bend to thee.

thee I yield it, In life or death for - sake not me, Fa - ther! I bend to thee.

thee I yield it, In life or death for - sake not me, Fa - ther! I bend to thee.

"WHAT HOLY CALM."

DUET and QUARTETT.

BEETHOVEN.

105

LARGHETTO.

Dolce. *Cresc.* *p*

Soprano. Dolce.
 What holy calm now fills the sky, As evening tunes its ves - per song, While in the vault of Heav'n on high The

Alto. Dolce.
 What holy calm now fills the sky, As evening tunes its ves - per song, While in the vault of Heav'n on high The

sol - i - ta - ry moon is hung, on high, on high, The sol - i - ta - ry moon is hung.

sol - i - ta - ry moon is hung, on high, on high, The sol - i - ta - ry moon is hung.

Cres. *Cres.* *Dim.*

"WHAT HOLY CALM."

Dolce.
Now all the cares of earth de - part, Heaven's peace is waft - ed from a -

Dolce.
Now all the cares of earth de - part, Heaven's peace is waft - ed from a -

Dolce.
Now all the cares of earth de - part, Heaven's peace is waft - ed from a -

p

bove, What tran - quil joys pos - sess the heart, De - vo - tion's

bove, What tran - quil joys pos - sess the heart, De - vo - tion's

bove, What tran - quil joys pos - sess the heart, De - vo - tion's

"WHAT HOLY CALM."

107

calm and vir - tue's love, What tranquil joys pos - sess the mind, De - vo - tion's

calm and vir - tue's love, What tranquil joys pos - sess the mind, De - vo - tion's

calm and vir - tue's love, What tranquil joys pos - sess the mind, De - vo - tion's

calm and vir - tue's love, What tranquil joys pos - sess the mind, De - vo - tion's

p

calm and vir - tue's love, De - vo - tion's calm and vir - tue's love. *Slent.*

calm and vir - tue's love, De - vo - tion's calm and vir - tue's love. *Slent.*

calm and vir - tue's love, De - vo - tion's calm and vir - tue's love. *Slent.*

calm and vir - tue's love, De - vo - tion's calm and vir - tue's love. *Slent.*

Slent. *Dim.*

"HEAVENLY DWELLING." (Quartett.)

From SCHUBERT. Arranged by A. BAUMBACH.

LENTO.

1. Heavenly dwelling! rich thy treasure! Oh! how
 2. Heavenly dwelling! may we meet thee, May we

sweet thy hallowed peace; Heavenly dwelling! rich thy treasure! Oh! how sweet thy hallowed peace; There are blessings without
 join the happy throng; Heavenly dwelling! may we meet thee, May we join the happy throng; Then our voices loud shall

sweet thy hallowed peace; Heavenly dwelling! rich thy treasure! Oh! how sweet thy hallowed peace;
 join the happy throng; Heavenly dwelling! may we meet thee, May we join the happy throng;

"HEAVENLY DWELLING."

109

measure, Ev'ry sor - row there shall cease; There are blessings without measure, Ev'ry sor - row there shall cease, Ev'ry
greet thee, Then we'll sing thy rapturous song; Then our voic-es loud shall greet thee, Then we'll sing thy rapturous song, Then we'll

Ev'ry sor - row there shall cease; There are blessings without measure, Ev'ry sor - row there shall cease, Ev'ry
Then we'll sing thy rapturous song; Then our voic-es loud shall greet thee, Then we'll sing thy rapturous song, Then we'll

Rito. *A Tempo.*

sorrow there shall cease.
sing thy rapturous song.

sorrow there shall cease.
sing thy rapturous song.

1st. time. 2nd. time.

Da Capo dal Segno.

"THE SAINTS IN GLORY." Quartett.

MENDELSSOHN.
Arr. by A. BAUMBACH.

Allegretto con moto.

1. How bright do these glorious spi - rits shine! Whence all their white array, How came they to the
2. Lo! those are from sufferings great, Who came to the realms of light, And in the blood of

Cres. Cres.

bliss-ful seats of e - - ver last-ing day? How came they to the bliss-ful seats of e - - ver - lasting
Christ have washed Those robes which shine so bright, And in the blood of Christ have washed Those robes which shine so

Cres. f p

"THE SAINTS IN GLORY."

111

day, How bright do these spirits shine, Of e - ver-lasting day.
 bright, And in the blood of Christ have washed Those robes which shine so bright.

day,
 bright, Of e - ver-last-ing day.
 Those robes which shine so bright.

f *f* D. C. Dal Segno.

pp 'Mong pas - tures green, he'll lead his flock, Where liv - ing streams appear, And God, and God the Lord from
pp 'Mong pas - tures green, he'll lead his flock, Where liv - ing streams appear, And God, and God the Lord from
pp 'Mong pas - tures green, he'll lead his flock, Where liv - ing streams appear, And God, and God the Lord from
pp 'Mong pas - tures green, he'll lead his flock, Where liv - ing streams appear, And God, and God the Lord from

pp *Sempre. pp* *Cres.*

Cres.

ev' - ry eye shall wipe off ev' - ry tear, And God the Lord from ev' - ry eye shall wipe off ev' - ry

ev' - ry eye shall wipe off ev' - ry tear, And God the Lord from ev' - ry eye shall wipe off ev' - ry

ev' - ry eye shall wipe off ev' - ry tear, And God the Lord from ev' - ry eye shall wipe off ev' - ry

cen

f

p

Dim - in - u - en - do.

tear, 'Mong pastures green, Where liv - ing, liv - ing streams ap - pear.

tear, he'll lead his flock Where liv - ing, liv - ing streams ap - pear.

tear, Where liv - ing, liv - ing streams ap - pear.

pp

"THOU ART OUR FATHER." (Solo and Quartet.)

234

HUMMEL.

113

LARGHETTO.

SOPR. SOLO.

Thou art our

Fa - ther, thou our Re - deem - er! Let thy Spir - it, let thy spir - it guide us.

Thou art our Father, thou our Re - deemer, Let thy spirit, thy spirit guide us, thy spirit guide us on our

way, Till we reach the realms of glo - ry, Till we reach the realms of glo - ry, There to dwell with thee for-ev-er.

Slent.

ALLEGRO MODERATO.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah. Angels

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah. Angels

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah. Angels

f ALLEGRO MODERATO.

there the throne surrounding, Sing triumphant Halle - lu - jah, Halle - lu - jah, sing tri - umph - ant Hal - le - lu - jah, sing tri -

there the throne surrounding, Sing triumphant Halle - lu - jah, Halle - lu - jah, sing tri - umph - ant Hal - le - lu - jah, sing tri -

there the throne surrounding, Sing triumphant Halle - lu - jah, sing triumph - ant Hal - le - lu - jah, sing tri - umph - ant Hal - le - lu - jah, sing tri -

"THOU ART OUR FATHER."

115

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - umphant Halle - lujah, Hal - le - lujah, sing triumphant Hal - le - lu-jah, Hal - le - lu-jah, Hal - le - lu-jah, Hal - le - lu-jah. The piano part includes dynamic markings *mp*, *f*, and *p*.

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The lyrics are: lu - jah, Hal - le - lu-jah, Hal - le - lu-jah, Hal - le - lu-jah. sing triumphant, sing triumphant Hallelujah, Hal - le - lu-jah, Hal - le - lu-jah. sing triumphant, sing triumphant Hallelujah, Hal - le - lu-jah, Hal - le - lu-jah. The piano part includes dynamic markings *mp*, *f*, *p*, and *Dolce*. The system concludes with a piano accompaniment section marked *Cres.*, *f*, and *Colle Parte.*

p ANDANTE. *Cres.*

Our Fa - ther in heav - en, we hal - low thy name, May thy King - dom ho - ly on earth be the same;

Our Fa - ther in heav - en, we hal - low thy name, May thy King - dom ho - ly on earth be the same;

Our Fa - ther in heav - en, we hal - low thy name, May thy King - dom ho - ly on earth be the same;

p *Cres.*

Oh give to us dai - ly our por - tion of bread, It is from thy boun - ty that all must be fed,

Oh give to us dai - ly our por - tion of bread, It is from thy boun - ty that all must be fed,

Oh give to us dai - ly our por - tion of bread, It is from thy boun - ty that all must be fed,

"OUR FATHER IN HEAVEN."

117

Cres.

For - give our trans-gress - ions, and teach us to know that hum - ble com - pass - ion, which par - dons each foe,

For - give our trans-gress - ions, and teach us to know that hum - ble com - pass - ion, which par - dons each foe,

For - give our trans-gress - ions, and teach us to know that hum - ble com - pass - ion, which par - dons each foe,

Cres. m Ritard. f pp

Keep us from temptation, from weakness and sin, And thine be the glory forever, A - men, For-ev-er and ever, A - men, A - men, A - men.

Keep us from temptation, from weakness and sin, And thine be the glory forever, A - men, For-ev-er and ever, A - men, A - men, A - men.

Keep us from temptation, from weakness and sin, And thine be the glory forever, A - men, For-ev-er and ever, A - men, A - men, A - men.

p p

p Cres. Ritard.

"HOW LOVELY ARE THE MESSENGERS."

From Mendelssohn's "St. Paul."

ANDANTE CON MOTO.

How love-ly are the mes - sengers that preach us the gos-pel of peace, How lovely are the messengers that preach us the gospel of

peace, the gos - pel of peace, the messengers that preach us the gospel of peace, How love - - - ly

How lovely are the messengers that preach us the gospel of peace, How lovely are the messengers that preach us the gospel of

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'ANDANTE CON MOTO'. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems, each with four staves. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment consists of a right hand and a left hand, both playing in 6/8 time. The right hand often plays chords and moving lines, while the left hand provides a steady bass line with some harmonic support.

"HOW LOVELY ARE THE MESSENGERS."

119

The musical score is written for four parts: Soprano, Alto, Tenor/Bass, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are as follows:

Soprano: To all..... the na - tions is gone forth the sound of their words, to all..... the na - tions is

Alto: are they that preach us the gospel of peace! To all the na - tions is gone forth the sound of their words, the sound..... is

Tenor/Bass: To all..... the na - tions is gone forth the sound of their words, to all..... the na - tions

Piano: peace, the words..... of peace! To all the na - tions is gone forth the sound of their words, to all..... the na - tions is

Soprano: gone forth the sound of their words,.... is gone forth the sound of their words. How

Alto: gone,..... is gone forth the sound..... of their words. How love - ly

Tenor/Bass: is gone forth the sound of their words,..... their words. How love - ly are the messengers that preach us the gospel of

Piano: gone,..... is gone forth the sound of their words,..... the sound..... How love - ly are the

The piano accompaniment features a variety of textures, including arpeggiated chords, sustained block chords, and flowing sixteenth-note passages. Dynamics such as *f* (forte) and *Sf* (sforzando) are indicated throughout the score.

"HOW LOVELY ARE THE MESSENGERS."

love - ly are the messengers that preach us the gospel of peace..... they..... that preach us the gos - pel of

are the messengers that preach us, that preach us the gospel of peace, that preach us the gos - pel of

peace the messengers that preach us, that preach us the gospel of, gospel of peace, that preach us the gos - pel of

messengers, the messengers that preach us..... that preach us the gospel of peace, the gos - pel of

peace To all the na-tions is gone forth the sound of their words.

peace. To all..... the na - tions is gone forth the sound of their

peace. To all the na - tions,

peace. To all..... the

"HOW LOVELY ARE THE MESSENGERS."

121

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are repeated across the vocal staves, with some parts overlapping. The piano accompaniment consists of two staves (treble and bass clef) with a forte (f) dynamic marking at the beginning of the second system and a diminuendo (Dim.) marking at the end of the third system.

Vocal Lyrics:

Soprano: To all..... the na - tions is gone forth the sound of their words, is gone forth the sound of their words,..... To

Alto: words, To all..... the na - tions is gone forth the sound of their words, is gone forth the sound of their words,..... To

Tenor: To all..... the na - tions is gone forth the sound of their words, is gone forth the sound of their words,..... To

Bass: na - tions is gone forth the sound of their words, is gone forth the sound of their

Piano Accompaniment:

all..... the na - tions is gone forth the sound of their words, throughout all the lands their glad tid - - - ings,

all..... the na - tions is gone forth the sound of their words, throughout all the lands their glad tid - - - ings, How

all..... the na - tions is gone forth the sound of their words, throughout all the lands their glad tid - - - ings,

words, To all the na - tions is gone forth the sound of their words, throughout all the lands their glad tid - - - ings,....

Dynamic Markings:

f (forte) at the beginning of the second system.
Dim. (diminuendo) at the end of the third system.

"HOW LOVELY ARE THE MESSENGERS."

How love - ly..... they that preach us the gospel of
love - ly are the mes - sengers that preach us the gospel of peace, How love - ly are the mes - sen - - - - gers that
How love - - - ly they that preach, that
How love - - - ly they that preach

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The music begins with a piano (p) dynamic. The lyrics are written below the vocal staves, with some words spanning across multiple staves.

peace, they.... that preach us the gos - pel of peace.
preach us the gospel of peace, that preach us the gos - pel of peace.
preach us the gospel of peace, that preach us the gos - pel of peace.
..... us the gospel of peace, the gos - pel of peace.

The second system of the musical score continues the composition. It also consists of five staves for vocal and piano parts. The piano part features a grand staff. The key signature remains one sharp (F#). The tempo is common time (C). The music continues with a piano (p) dynamic, and there is a section marked with a forte (sf) dynamic. The lyrics are written below the vocal staves, with some words spanning across multiple staves.

237
"COME, SAID JESUS' SACRED VOICE."

E. BRUCE

123

ANDANTE.

Come, said Je - sus' sa - cred voice, Come and make my path your choice; I will guide you

Come, said Je - sus' sa - cred voice, Come and make my path your choice; I will guide you

Come, said Je - sus' sa - cred voice, Come and make my path your choice; I will guide you

to your home. Wea - ry pil - grims, hith - er come, hith - er come, for here is found

to your home. Wea - ry pil - grims, hith - er come, hith - er come, for here is found

to your home. Wea - ry pil - grims, hith - er come, hith - er come, for here is found

"COME, SAID JESUS' SACRED VOICE."

Balm for eve - ry bleed - ing wound, Peace, which ev - er shall en - dure, Rest e - ter - nal,

Balm for eve - ry bleed - ing wound, Peace, which ev - er shall en - dure, Rest e - ter - nal,

Balm for eve - ry bleed - ing wound, Peace, which ev - er shall en - dure, Rest e - ter - nal,

sa - cred, sure. Come, said Je - sus' sa - cred voice, Come and make my paths your choice;

sa - cred, sure. Come, said Je - sus' sa - cred voice, Come and make my paths your choice;

sa - cred, sure. Come, said Je - sus' sa - cred voice, Come and make my paths your choice;

"COME, SAID JESUS' SACRED VOICE."

125

I will guide you to your home. Wea - - ry pil - grims, hith - er come,

I will guide you to your home. Wea - - ry pil - grims, hith - er come,

I will guide you to your home. Wea - - ry pil - grims, hith - er come,

Wea - - ry pil - grims, hith - er come. Wea - - ry pil - grims, hith - er come.

Wea - - ry pil - grims, hith - er come. Wea - - ry pil - grims, hith - er come.

Wea - - ry pil - grims, hith - er come. Wea - - ry pil - grims, hith - er come.

Allegro Maestoso.

1. Lift your glad voi - ces in tri - umph on high, For Je - sus hath ris - en and man shall not die;

2. Glo - ry to God in full an - thems of joy; The be - ing he gave us death can - not de - stroy;

Vain were the ter - rors that gath - er a - round, And short the do - min - ion of death and the grave; He

Sad were the life we may part with to - mor - row, If tears were our birth - right and death were our end; But

"LIFT YOUR GLAD VOICES."

127

He burst from the fet - ters of dark - ness that bound him, Re - splen - dent in glo - ry, to live and to
 burst from the fet - ters of dark - - - - - ness that bound him, Re - splen - dent in glo - ry, to live and to
 Je - sus hath cheered the dark val - - - - - ley of sor - row, And bade us im - mor - tal to heaven as -

save; Loud was the cho - rus of an - gels on high, The Sa - vior hath ris - en, And man shall not die.
 - cend; Lift then your voi - ces in tri - umph on high, For Je - sus hath ris - en, And man shall not die.

Cres. *ff* *Ritard.* *ff* *Ritard.*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo and style are indicated by the markings *Cres.* (Crescendo), *ff* (fortissimo), and *Ritard.* (Ritardando). The lyrics are printed below the vocal staves, with some words hyphenated across measures. The piano part consists of chords and arpeggiated figures that support the vocal melody.

ANDANTE.

Piano introduction in B-flat major, 4/4 time, marked Andante. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *Pia.*, *Cres.*, and *Dim.*

SOLO ALTO.

First system of the vocal and piano accompaniment. The vocal line is in B-flat major, 4/4 time, marked Solo Alto. The piano accompaniment is in B-flat major, 4/4 time, marked *Pia.*

1. Flee as a bird to your moun - - - tain, Thou who art sick of sin; . .
2. He will pro - tect thee for - ev - - - er, Wipe ev' - ry fall - ing tear;

Second system of the vocal and piano accompaniment. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time.

Go to the clear flowing foun - - - tain, Where you may wash and be clean.
He will for-sake thee, O nev - - - er, Shel - tered so ten - der - ly there;

FLEE AS A BIRD.

129

mf Allegretto.

Fly, for th' a - veng - er is near thee; O call, and the Sa - viour will hear thee,

mf

Haste then, for the hours are fly - - ing, And spend not the mo - ments in sigh - ing,

mf Allegretto.

mf

rall.

Tempo primo.

Pia.

Thou who art wea - - ry of sin.

He on his bo - som will bear thee,

Cease from your sor - row and cry - - - ing,

Pia.

The Sa-viour will wipe ev' - ry tear,

Tempo primo.

Pia.

pp

ANDANTE.

It is of the Lord's mercies, That we are not con-sum - ed, Be - cause his com-pas - sions fail not:

It is of the Lord's mercies, That we are not con-sum - ed, Be - cause his com-pas - sions fail not:

They are new ev' - ry morning, They are new ev' - ry morning, Great, great is thy faith - ful - ness. It

They are new ev' - ry morning, They are new ev' - ry morning, Great, is thy faith - ful - ness. It

Great, great is thy faith - ful - ness.

IT IS OF THE LORD'S MERCIES.

131

mf

is of the Lord's mer-cies, That we are not con-sum-ed, Be-cause his com-passions fail not;

mf

is of the Lord's mer-cies, That we are not con-sum-ed, Be-cause his com-passions fail not;

mf

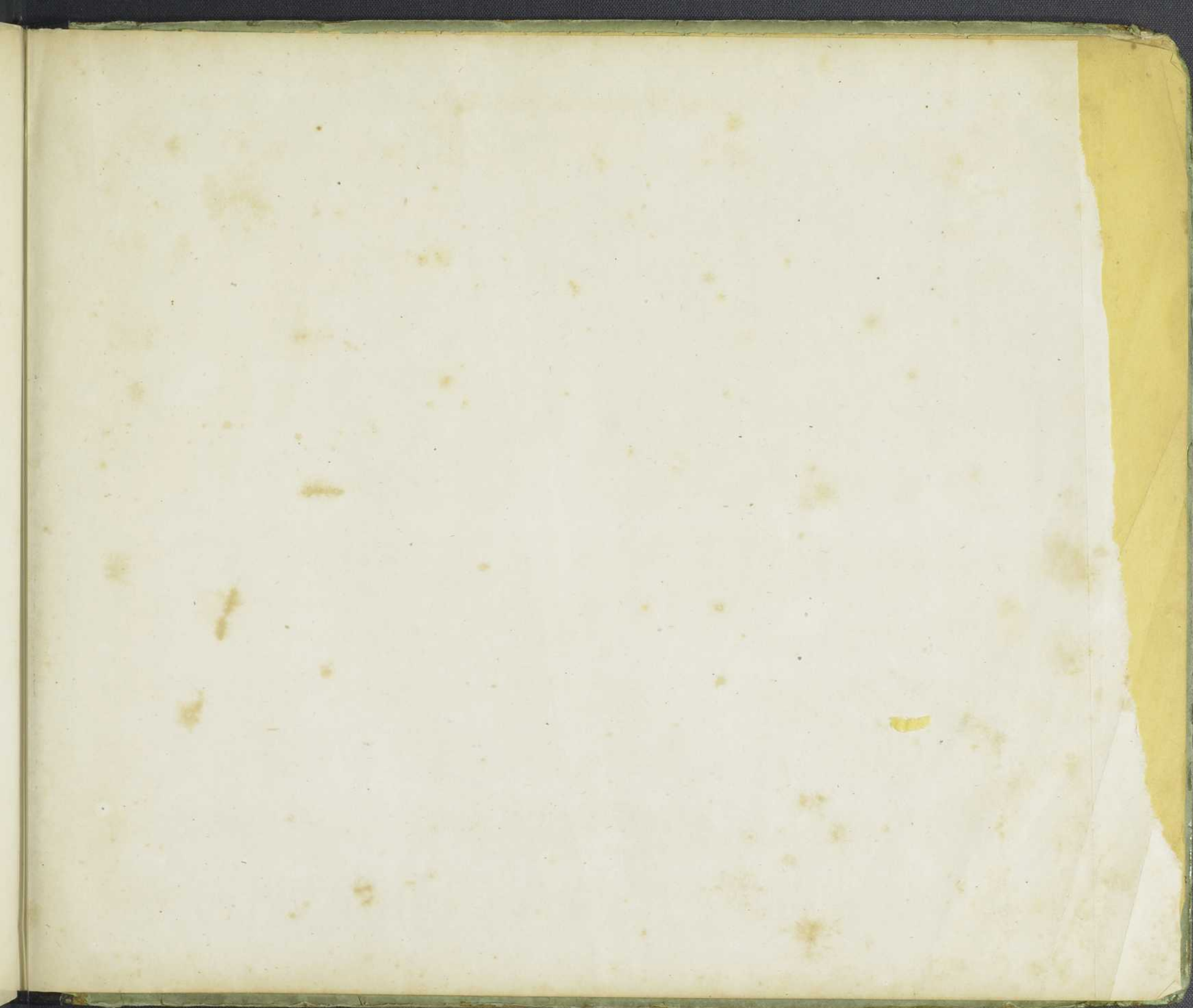
mf

They are new ev'-ry morning, They are new ev'-ry morning, Great, great is thy faith-ful-ness.

They are new ev'-ry morning, They are new ev'-ry morning, Great is thy faith-ful-ness.

Great, great is thy faith-ful-ness.





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