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The Bay Book : Two Part Sacred music for Women's Voices

Gladys Pitcher
Editor

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Barth. Craig. Chubb. 1967

THE Bay Book

TWO-PART SACRED MUSIC FOR WOMEN'S VOICES (SA)

Compiled, edited and arranged by

GLADYS PITCHER

Price \$2.00

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THE WILLIS MUSIC CO.

CINCINNATI, OHIO

THE BAY BOOK

**Two-part Sacred Music
for Soprano and Alto Voices**

Arranged, compiled and edited by

GLADYS PITCHER

Price \$2.00

THE WILLIS MUSIC CO. . . . CINCINNATI, O.

A Note by the Publisher

SINGING the praise of God and thankfulness to Him has been an admirable privilege and tradition for most Americans, carried on since the landing of the earliest Pilgrims on our shores.

In casting about for a fitting title for this collection of sacred songs, so excellently arranged, compiled and edited by Miss Gladys Pitcher, many fine suggestions were offered.

However, we felt that no title would be more fitting than the one given it — "THE BAY BOOK"; so similar to the very first book of sacred music published in young America. Printed in 1640 and given the title of "THE BAY PSALM BOOK" it came off a press in the home of the President of Harvard College, at Cambridge, Massachusetts. The press was a gift from Puritan friends in Holland and was sent from England in 1638.

"THE BAY PSALM BOOK" had immense popularity and, we are sure, passed on a heritage of sacred song that continues to this day.

We sincerely hope that this volume of "THE BAY BOOK" will imbue young singers of all denominations with a desire to continue singing the praise, glory and thankfulness to a Maker who has granted us the continued freedom gained for us by our Pilgrim forebears.

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ADORATION

(Alleluia)

(S.A.)

Stanzas 1 and 2, "Foundling Collection", 1796
 Stanzas 3 and 4 Edward Osler, 1836
 Adapted by G. P.

* Johann Sebastian Bach
 Vocal arrangement by G.P.

Soprano

1. O praise the Lord: a - dore Him; Praise Him, an - gels in the height; All
 3. Now wor-ship, hon-or, bless - ing, Lord we of - fer un - to Thee; Now

Alto

1. O praise the Lord: a - dore Him; Praise Him, an - gels in the height; All
 3. Now wor-ship, hon-or, bless - ing, Lord we of - fer un - to Thee; Now

Piano
or
Organ

things re-joice be - fore — Him; Now praise Him, sun and moon, and stars of
 we, Thy praise ex - press - ing, In love and hom-age bend the will - ing

things re-joice be - fore — Him; Now praise Him, sun and moon, and stars of —
 we, Thy praise ex - press - ing, In love and hom-age bend the will - ing —

* These are two of Bach's harmonizations of the same chorale, the first from Bach's Cantata 64, "Sehet, welch' eine Liebe hat uns der Vater erzeiget," and the second from the C. P. E. Bach collection

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light. knee. Al - le - lu - ia! 2. Our gra-cious Lord hath spo - ken;
4. All saints in heav'n a - dore Thee;

Worlds His might-y_ voice o - beyed; His laws shall ne'er be bro - ken—His
We would bow be - fore Thy Throne: Thine an - gels serve be - fore Thee, And

laws, to guide us wise-ly, He hath made. Al - le - lu - ia!
so on earth be - low Thy will be done. D.C.

ALLELUIA! SING TO JESUS!

(S.A.)

William C. Dix (1866)
(Abridged and adapted)

French Folk Melody
Arranged by Gladys Pitcher

In moderate time

Piano
or
Organ

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand plays a series of chords in the bass clef, starting with a half note G3, followed by quarter notes F3, E3, and D3, then a half note C3, and finally a half note B2. The tempo is marked 'In moderate time' and the dynamics are 'mf' and 'mp'.

SOPRANOS and ALTOS

mp

The vocal entry for Sopranos and Altos begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The lyrics are 'Al - le - lu - ia! Sing to — Je - sus!'. The piano accompaniment continues with the same chords as the introduction.

His the scep-ter, His the — throne;

Al - le - lu - ia! His the —

The vocal continuation for Sopranos and Altos begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The lyrics are 'His the scep-ter, His the — throne; Al - le - lu - ia! His the —'. The piano accompaniment continues with the same chords as the introduction.

tri - umph! His the might - y vic - t'ry a - lone;

Hark the song of

The vocal continuation for Sopranos and Altos begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The lyrics are 'tri - umph! His the might - y vic - t'ry a - lone; Hark the song of'. The piano accompaniment continues with the same chords as the introduction.

Si - on thun-der like a flood: Je - sus hath re-deem'd us by His

mp
blood.

SOPRANO
mp
Al - le - lu - ia! Sing to — Je - sus! His the scep - ter,

ALTO
mp
Al - le - lu - ia! Sing for — His the scep - ter,

His the throne; Al - le - lu - ia! His the tri - umph!

His the throne; His, His the tri - umph, the

His the might - y vic - t'ry a - lone; Hark the song of

tri - umph! The vic - t'ry a - lone; Hark the song, the

Si - on thun - der like a flood: Je - sus hath re -

song of Si - on thun - der like a flood: Je - sus hath re -

deem'd us by His blood. Al - le -

deem'd us by His blood, by His blood.

mp

lu, al - le - lu - ia! Al - le - lu -

Al - le - lu, al - le - lu - ia! Al - le - lu -

mf *f* *rit.*

ia! A - men.

ia! A - men.

more slowly *ff* *in time* *rit.*

ALL GLORY, LAUD, AND HONOR

(S. A.)

St. Theodulph
Translated by John Mason Neale, 1854

Melchior Teschner, c.1613
Arranged by Gladys Pitcher

Soprano *mf* All glo-ry, laud, and hon - or To

Alto *mf* All glo-ry, laud, and hon - or To

Thee, Re-deem - er King! To Whom the lips of chil - dren Made

Thee, Re-deem - er King! To Whom the lips of chil - dren Made

sweet ho - san - nas ring. Thou art the King of Is - rael, Thou

sweet ho - san - nas ring. Thou art the King of Is - rael, Thou

Da-vid's roy - al Son, Who in the Lord's name com - est, The

Da-vid's roy - al Son, Who in the Lord's name com - est, The

King and Bless - ed One. All glo - ry, laud, and hon - or To

King and Bless - ed One. All glo - ry, laud, and hon - or To

Thee, Re-deem-er King! To Whom the lips of chil - dren Made

Thee, Re-deem-er King! To Whom the lips of chil - dren Made

sweet ho-san-nas ring. The com-pa-ny of an-gels Are

sweet ho-san-nas ring. The com-pa-ny of an-gels Are

prais-ing Thee on high; And mor-tal men and all things Cre-

prais-ing Thee on high; And mor-tal men and all things Cre-

at-ed, make re-ply. ritard.

at-ed, make re-ply. ritard.

at-ed, make re-ply. ritard.

Maestoso

f All glo - ry, laud, and hon - or To Thee, Re - deem - er,

f All glo - ry laud, and hon - or To Thee, Re - deem - er,

Maestoso

King! ——— To Whom the lips of chil - dren Made sweet

King! ——— To Whom the lips of chil - dren Made sweet

ho - san - nas ring. *ff* *ritard.*

ho - san - nas — ring. *ff* *ritard.*

ff *ritard.*

ALL PRAISE TO THEE
(Tallis' Canon)
(S. A.)

Thomas Ken, 1709

Thomas Tallis, c. 1567
Arranged by G.P.

In moderate time

Piano
or
Organ

SOPRANOS and ALTOS in Unison

1. All praise to Thee, my God, this night, For all the bless-ings of the light: Keep

Musical notation for the first line of the canon. The vocal part (Soprano and Alto in unison) is on a single staff in G major, 4/4 time. The piano accompaniment is on two staves. The piano part includes the instruction "melody marcato" and "simile".

me, O keep me, King of Kings, Be - neath Thine own Al - might - y wings.

Musical notation for the second line of the canon. The vocal part continues on a single staff. The piano accompaniment continues on two staves.

2. O may my soul on

melody marcato

The first system of the musical score. The vocal line (treble clef) begins with a whole rest for two measures, then enters with the lyrics "2. O may my soul on". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, marked "melody marcato".

Thee re- pose, And with sweet sleep mine eye - lids close; Sleep that shall me more

simile

The second system of the musical score. The vocal line continues with the lyrics "Thee re- pose, And with sweet sleep mine eye - lids close; Sleep that shall me more". The piano accompaniment continues with the same eighth-note pattern, marked "simile".

vig - ' rous make To serve my God when I a - wake.

The third system of the musical score. The vocal line concludes with the lyrics "vig - ' rous make To serve my God when I a - wake." The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

AWAKE, MY SOUL

(S.A.)

Thomas Ken, 1695
Revised 1709
(Abridged)

Ancient Irish Melody
Harmonized by G.P.

With motion *mf*

Soprano

1. A - wake, my soul, and with the sun Thy

Alto

1. A - wake, my soul, and with the sun Thy

With motion *mf*

Piano or Organ

dai - ly stage of du - ty run; Shake off — dull sloth, and joy - ful

dai - ly stage of du - ty run; Shake off — dull sloth, and joy - ful

rise — To - pay thy morn - ing sac - ri - fice. (2.) All praise to

rise — To - pay thy morn - ing sac - ri - fice. (2.) All praise to

Thee, Who safe hast kept And hast re - fresh'd me while I slept; Guard

Thee, Who safe hast kept And hast re - fresh'd me while I slept; Guard

my — first - springs of thought and will, — And with Thy self — my

my — first - springs of thought and will, And with Thy self — my

spir - it fill. *A little slower* *mf* (3.) Praise

spir - it fill. *A little slower* *mf* (3.) Praise

mf *mp rit.* *mf* *A little slower*

God! — His bless - ings flow; Praise Him — here be -

God from whom all bless - ings flow; Praise Him — all crea - tures here be -

low; Praise Him — a - bove, — an - ge - lic host; — Praise Fa - ther,

low; Praise Him — a - bove, — an - ge - lic host; — Praise Fa - ther,

Son, — and Ho - ly Ghost.

Son, — and Ho - ly Ghost.

BLESSED JESU, FOUNT OF MERCY

17

S.A. with optional Baritone Solo

Words adapted by
Rev. Benjamin Webb

From "Stabat Mater"
Antonin Dvořák
Vocal arrangement by G.P.

Andante con moto (♩ = 69)

Piano
or
Organ

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, starting with a *pp* (pianissimo) dynamic and moving to *mf* (mezzo-forte) by the end. The left hand plays a steady eighth-note accompaniment.

SOPRANO

ALTO

Optional BARITONE Solo

The vocal parts (Soprano, Alto, and Optional Baritone Solo) enter with the lyrics "Bless-ed Je - su,". The piano accompaniment continues with the same texture as the introduction, with a *pp* dynamic.

The vocal parts continue with the lyrics "Fount of mer - cy, Fount of mer - cy, mer - cy, Bless-ed Je - su, Fount of mer - cy, We, Thy". The piano accompaniment features a *mf* dynamic and includes a *p* (piano) section at the end.

p We, Thy faith-ful, *cresc.* in Thy Pas-sion, *f* All Thy sor-rows

p We, Thy faith-ful, *cresc.* in Thy Pas-sion, *f* All Thy sor-rows—

p faith-ful, *cresc.* in Thy Pas-sion, *f* All Thy sor-rows — share with

share — with Thee, — all — with

dim. share — with Thee, — all Thy sor-rows. *p* share — with

dim. Thee, all — Thy sor-rows *p* share with

Thee,
 Thee, *p* Bless - ed Je - su, Fount of
 Thee,
pp

Bless - ed
 mer - cy, Bless - ed Je - su, Fount of mer - cy, Bless - ed
pp

p Je - su, Fount of mer - cy, *p* We, Thy faith - ful, We, Thy faith - ful,
p Je - su, Fount of mer - cy,
pp

in — Thy — Pas — sion All, all, All, all,

mf *cresc.*

all Thy sor - rows share with all Thy sor - rows share with

ff *p* *dim.*

Thee, Bless - ed Je - su, Fount — of Thee, Bless - ed Je - su, — Fount —

pp *p* *dolce*

mer - cy, We, Thy faith - ful in Thy

of mer - cy, We, Thy faith - ful, Thy faith - ful in Thy

Pas - sion, in Thy Pas - sion, all Thy sor - rows share with

Pas - sion, in Thy Pas - sion, All Thy sor - rows share with

Thee, all Thy sor - rows share with

Thee, all Thy sor - rows share with

rit. *a tempo*
Thee, share with Thee,
rit. *a tempo*
Thee, share with Thee,
rit. *pp a tempo* *poco a poco*

mf *f*
all Thy sor - rows, all Thy sor - rows
p *mp*
all Thy sor - rows, all Thy sor - rows share _____ with Thee,
cresc.

f *dim.*
all, all, all _____ Thy sor - rows share with
f *dim.*
all, all, all _____ Thy sor - rows share with
gva *f* *p*

pp Thee. *pp* Bless-ed Je - su,
pp Thee. *pp* Bless-ed Je - su,
 Optional BARITONE Solo *pp* Bless-ed Je - su, Fount of
pp *pp*

Fount of mer - cy, Fount of mer - cy,
 Fount of mer - cy, Fount of mer - cy,
 mer - cy, Bless-ed Je - su, Fount of mer - cy, We, Thy
p

p *cresc.*

We, Thy faith-ful in Thy pas-sion, All Thy sor - rows

p *cresc.*

We, Thy faith-ful in Thy pas-sion, All Thy sor - rows -

p *cresc.*

faith-ful in Thy pas - sion, All Thy sor - rows — share with

poco a poco cresc.

f *dim.* *p*

share — with Thee, share — with

f *dim.* *p*

share — with Thee, all Thy sor - rows — share — with

f *dim.* *p*

Thee, all — Thy sor - rows share with

f *dim.* *p*

Thee,
 Thee, *p* Bless-ed Je - su, Fount of
 Thee,

pp

Bless-ed Je - su, Fount of
 mer-cy, Bless-ed Je - su, Fount of mer-cy, Bless-ed Je - su, Fount of
pp

mer-cy, *pp* We, Thy faith-ful in Thy pas-sion, *f* All
 mer - cy, in Thy pas-sion, *f* All
pp *f*

all, all Thy sor-rows share with Thee,

all, all Thy sor-rows share with Thee,

dim. *p* *p*

p Bless - ed - Je - su, Fount _____ of

p Bless - ed Je - su, - Fount _____

p mer - cy, We, _____ Thy - faith - ful,

p _____ of mer - cy, - We, _____ Thy - faith - ful, _____

p

cresc.

in Thy Pas - sion, in Thy Pas-sion, All Thy-

cresc.

in Thy Pas - sion, in Thy Pas-sion, All Thy

f

dim.

p *dim. sempre* *pp*

sor - rowshare with Thee, all Thy sor - rows share with

p *dim. sempre* *pp*

sor - rowshare with Thee, all Thy sor - rows share with

p *dim. sempre* *pp*

pp *rit.*

Thee, share with Thee, share with Thee.

pp *rit.*

Thee, share with Thee, share with Thee.

pp *rit.*

BREAK FORTH, O BEAUTEOUS, HEAV'NLY LIGHT

(From "The Christmas Oratorio")

(S. A.)

Johann Sebastian Bach (1685-1750)

Vocal arrangement by G.P.

Adagio

Soprano *f* Break forth, O beau - teous, heav'n - ly light, And

Alto *f* Break forth, O beau - teous, heav'n - ly light, And -

Piano or Organ *f* **Adagio**

ush - er in the morn - ing; Ye shep - herds, shrink not

ush - er in the morn - ing; Ye shep - herds, shrink not

with af - fright, But hear the an - gels' warn - ing. This *mf*

with af - fright, But hear the an - gels' warn - ing. This *mf*

con espr.

Child, now weak in in - fan - cy, Our

con espr.

Child, - now - weak - in - in - fan - cy, Our

con espr.

cresc. *ff allarg.*

con - fi - dence and joy shall be, The pow'r of Sa - tan

cresc. *ff allarg.*

con - fi - dence and - joy - shall be, The pow'r. of - Sa - tan -

cresc. *ff allarg.*

p *pp*

break - ing, Our peace e - ter - nal - mak - ing.

p *pp*

break - ing, Our - peace e - ter - nal mak - ing.

p *pp*

CHERUBIM SONG (From the Russian Church) (S.A.)

English version by
Nathan Haskell Dole

D.S. Bortniansky
Vocal arrangement by G.P.

Adagio

Soprano *pp* Like — a choir of — an - gels

Alto *pp* Like — a choir of ho - ly an - gels

Piano or Organ *pp*

f sol - emn, sol - emn, gath - 'ring through —

f sol - emn, sol - emn, gath - 'ring — through —

p the air. *pp* Bring we to our

p the air. *pp* Bring we to our heav'n

heav'n - ly Fa - ther, life bes - tow - ing, thrice —
 - ly Fa - ther, life bes - tow - ing, thrice —

sa - cred song — and prayer.
 sa - cred - song — and prayer.

Far from our hearts on this bless - ed day
 Far from our hearts — on this bless - ed day

p

do we drive, do we drive each care,

p

do we drive, do we drive— each earth-ly care,

p

p *pp* *p*

each earth-ly care — a - way. A - men.

p *pp* *p*

each earth-ly care — a - way. A - men.

p *pp* *p*

Allegro maestoso

f

Like a King of All shall we praise, shall we— praise Thee,

f

Like a King of All shall we praise, shall we— praise Thee,

Allegro maestoso

f

Wa - fer, un - seen by - an - gel ranks, the con - se -
 Wa - fer, un - seen by - an - gel ranks, the con - se -

p

cra - ted wa - fer. Hal - le - lu - jah! Hal - le -
 cra - ted wa - fer. Hal - le - lu - jah! Hal - le -

f

lu - jah! Hal - le - lu - jah!
 lu - jah! Hal - le - lu - jah!

p *f* *ff*

divisi

CREATOR SPIRIT

Pope Innocent III ? (died 1216)
Translated by John Dryden 1693
(extended)

Thomas Attwood 1831
Vocal arrangement by G.P.

Soprano *mf*

1. Cre - a - tor - Spir - it, by Whose aid The world's foun -
2. O Source of un - cre - at - ed light, The Fa - ther's

Alto *mf*

1. Cre - a - tor - Spir - it by Whose aid The world's foun -
2. O Source of un - cre - at - ed light, The Fa - ther's

Piano or Organ *mf*

da - tions first — were laid, Come, vis - it ev - 'ry
prom-ised Par - a - clete! Thrice ho - ly fount, thrice

da - tions first — were laid, Come, vis - it ev - 'ry
prom-ised Par - a - clete! Thrice ho - ly fount, thrice

hum - ble mind; Come, pour Thy joys - on hu - man kind; -
ho - ly fire, Our hearts with heav'n - ly love in - spire; -

mp
From sin and sor - row set - us free, - And make - Thy tem - ples
Come, and Thy sa - cred unc - tion bring To sanc - ti - fy - us

a little slower
mf
wor - thy of Thee; - Oh, hear - us, Fa - ther, and grant our plea.
while - we Sing; - Oh, hear - us, Fa - ther, our God and King.

GOD BE PRAISED

(S.A.)

G. P.

Melody : Michael Praetorius (1571-1621)

Harmonized by G. P.

With dignity

Piano
or
Organ

1. God be
2. God be

mf 1. This day we thank our Lord on high, — God be
2. The Lord, our Mak - er doth pro - vide, — God be

mf praised! As Him we laud, and mag - ni - fy; — God be
praised! For all our needs to be sup - plied. — God be

praised!
praised! God be
God be

praised! Songs we raise, our thanks to sig - ni -
praised! Praise Him now, our Heav'n - ly King - and

fy. — Guide. — 3. Our *mf*
fy. — Guide. — 3. Our *mf*

lov - ing thanks to Him we bring; — God be
lov - ing thanks to Him we bring; — God - be —

mf
praised! With grat - i - tude to Him we sing; —

mf
praised! With grat - i - tude to Him - we - sing, all sing;

mf
Ped. *

f God be praised! *mf cresc.* Praise to Him, our Melody

f God be — praised! *mf cresc.* Praise - to — Him, — our

f *mf cresc.*

f rit. Lord, our Heav'n - ly King! —

f rit. Lord, our Heav'n - ly King. —

f rit.
Ped. * Ped. * Ped. *

GOD, MY KING

*Bishop Mant's versification
of the 145th Psalm

(S. A.)

*Johann Sebastian Bach
Adapted by R. B. Rose
Vocal arrangement by G. P.

Largo

Soprano

1. God, my King, Thy might con-fess-ing, Ev-er will I
2. Full of kind-ness and com-pas-sion, Slow to an-ger,

Alto

1. God, my King, Thy might con-fess-ing, Ev-er will I—
2. Full of kind-ness and com-pas-sion, Slow to an-ger,

Piano
or
Organ

bless Thy name: Day by day, Thy throne ad-dress-ing,
vast in love, God is good to all cre-a-tion,

bless Thy name: Day by day, Thy throne ad-dress-ing,
vast in love, God is good to all cre-a-tion,

Still will I Thy praise pro-claim.
All His works His good-ness prove.

Still will I Thy praise, Thy praise pro-claim.
All His works His good-ness, good-ness prove.

*From *Musical Times and Singing Circular*
Published in London in 1850

W. M. Co., 9339

All Thy works, O Lord, shall bless Thee; Thee shall all Thy
Still, Je - ho - vah, Thee con - fess - ing, Shall my tongue Thy

Saints a - dore. King su - preme shall they con - fess Thee,
praise pro - claim; And may all man - kind, with bless - ing,

And pro - claim Thy sov - reign pow'r.
Ev - er hail Thy ho - ly name.

HARK, THE CHRISTMAS BELLS ARE RINGING

(S.A.)

G. P.

Melody : Johann G. Eberling, 1666

Harmonized by G.P.

With Spirit

Soprano
Alto

Piano
or
Organ

mf

mf

SOPRANOS and ALTOS in Unison

Hark, the Christ-mas bells are

ring - ing, As we hear, Far and near, Joy - ful voice - es

sing - ing, "Christ is born," we kneel be - fore Him.

Far a - way Ech - oes say, "Christ is born," a - dore Him.

mf-mp

2. See the shep-herds has - ten yon - der, Heav - en - sent,
 3. May His good-ness ev - er reach us; Through the years

mf-mp

2. See the shep-herds has - ten yon - der, Heav - en - sent,
 3. May His good-ness ev - er reach us; Through the years

Man - ger bent, There to kneel in won - der. Crea - tures,
 'Spite of fears, May He al - ways teach us That, by

Man - ger bent, - There to kneel in won - der. Crea - tures,
 'Spite of fears, - May He al - ways teach - us That, by

stand - ing there, at - tend Him Ly - ing there, Pure and fair.
kind - ly deeds and giv - ing Here be - low, We may grow

All our love we lend Him. In - to bet - ter liv - ing. 4. Now we

All our love we lend Him. In - to bet - ter liv - ing. 4. Now we

sing, re - joic - ing; Far and near, voic - es clear, Prais - es
sing to Him, re - joic - ing; Far and near, Voic - es clear, All our prais - es

voic - ing. Ah

voic - ing. Christ is born, we all a -

The first system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "voic - ing." and "Ah". The middle staff is another vocal line with the lyrics "voic - ing." and "Christ is born, we all a -". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

rit. Ah Ah Ah

dore Him, Here and there, Ev-'ry-where, Peo-ple kneel be - fore

rit.

The second system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "Ah Ah Ah" and "dore Him, Here and there, Ev-'ry-where, Peo-ple kneel be - fore". The middle staff is another vocal line with the lyrics "dore Him, Here and there, Ev-'ry-where, Peo-ple kneel be - fore". The bottom staff is a piano accompaniment with chords and moving lines in both hands. The tempo marking "rit." (ritardando) appears above the first and second staves.

a tempo

a tempo

Him.

a tempo f *mf* *dim. e rit.* *mp* *p*

The third system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics "Him.". The middle staff is another vocal line with the lyrics "Him.". The bottom staff is a piano accompaniment with chords and moving lines in both hands. The tempo marking "a tempo" appears above the first and second staves. The dynamic markings "f" (forte), "mf" (mezzo-forte), "dim. e rit." (diminuendo e ritardando), "mp" (mezzo-piano), and "p" (piano) are indicated below the piano part.

Ed. *

HARK, THE SOUND OF HOLY VOICES

(S.A.)

Christopher Wordsworth, 1862
(slightly altered)Ancient Dutch Melody
Harmonized by G.P.

Soprano

1. Hark! the sound of ho - ly voic - es, Chant - ing - at the -
 2. Pa - tri - arch, and ho - ly pro - phet, Who pre - par'd the -
 3. March - ing - with Thy cross, their ban - ner, They have tri - umph'd

Alto

1. Hark! the sound of ho - ly voic - es, Chant - ing - at the
 2. Pa - tri - arch, and ho - ly pro - phet, Who pre - par'd the
 3. March - ing with Thy cross, their ban - ner, They have tri - umph'd

Piano
or
Organ

crys - tal - sea, Al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia,
 way for Christ, King, a - pos - tle, saint, con - fes - sor, Mar - tyr, and e -
 fol - low - ing Thee, the Cap - tain of sal - va - tion, Thee, their Sav - ior -

crys - tal sea, Al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia,
 way for Christ, King, a - pos - tle, saint, con - fes - sor, Mar - tyr, and e -
 fol - low - ing Thee, the Cap - tain of sal - va - tion, Thee, their Sav - ior

Lord, to— Thee! Mul - ti - tude which none can num - ber,
 van - ge - list; Saint - ly— maid - en, god - ly ma - tron,
 and— their— King. Love and— peace they taste for - ev - er,

Like the— stars in glo - ry— stands, Cloth'd in— white ap -
 Wid - ows— who have watch'd in— prayer, Join'd in— ho - ly
 And all— truth and know - ledge see: — Al - le - lu - ia,

Like the stars in glo - ry stands, Cloth'd in white ap -
 Wid - ows who have watch'd in prayer, Join'd in ho - ly
 And all truth and know - ledge see: Al - le - lu - ia,

par - el, — hold - ing Palms of — vic - t'ry — in — their hands.
 con - cert, — sing - ing To the — Lord of — all, — are — there.
 al - le - lu - ia, Al - le - lu - ia, — Lord, to — Thee!

par - el, hold - ing Palms of vic - t'ry in their hands.
 con - cert, sing - ing To the Lord of all, are there.
 al - le - lu - ia, Al - le - lu - ia, Lord, to — Thee!

HEAR ME, O SAVIOUR

(A Prayer)

(S. A.)

From "Orpheus"

Christoph Willibald von Gluck

Vocal arrangement by G.P.

G. P.

Andante

Piano
or
Organ

p legato *mp*

ALTO SOLO (or All Altos)

mp
Hear me, O Sav - iour, O

p

hear me, I pray Thee, On - ly in Thee can I find true.

SOPRANOS

p
On - ly Thou can't make me stal - wart,

ALL ALTOS

peace. On - ly Thou can't make me stal - wart,

p

mp On - ly Thou - can'st grant me pain's re - lease. *mp* Guide me, - O -

mp On - ly Thou - can'st grant me pain's re - lease. *mp* Guide me, - O -

Sav-iour, Oh, hear — my_ pray'r to Thee, Thy

Sav-iour, Oh, hear — my_ pray'r to Thee, Let — me_ feel — Thy

lov - ing_ kind - ness, Hold me in Thine ev - er - last - ing

lov - ing_ kind - ness, Hold - me in Thine ev - er - last - ing

arms. *p* Grant me, — I be - seech — Thee, strength — to —

arms. *p* Grant me, — I be - seech — Thee, strength — to —

p

la - bor *mp* In — Thy ser - vice with nev - er - fail - ing —

la - bor *mp* In Thy ser - vice with nev - er - fail - ing

mp

calm.

calm.

mp *ritard.*

HE COUNTETH ALL YOUR SORROWS

(from "Hymn of Praise")

Felix Mendelssohn
Arranged by G.P.

Allegro moderato

Soprano *espress.* He

Alto *espress.* He

Piano or Organ *mp*

count-eth all your sor - rows in the time of need. He

count-eth all your sor-rows in the time of need. He

pp

com-forts the dis - con - so-late ——— with His re - gard, He

com-forts the dis - con - so-late ——— with His re - gard,

p

com-forts the dis - con-so-late, He com-forts the dis - con-so-late, He

He

cresc.

cresc.

com - forts the dis - con - so-late with His re -

com - forts the dis - con - so-late

p

sfz

gard, with His — re - gard.

with His, with His — re - gard.

p *f*

mf He count-eth all your sor - rows in the time of

mf He count-eth all your sor - rows in the time of

p

p need, He com-forts the dis - con - so-late, He com-forts the dis - *cresc.*

need, He com - forts, He

p *sfz*

con - so-late with His re-gard, with His re -

com - forts with His re-gard, with His re -

mf *cresc.*

gard. He count-eth all your

gard. He count-eth all your

f *sfz* *p*

sor - rows in the time of need,

sor - rows in the time of need, He com-forts the dis -

sfz

cresc. *f* *smoothly*

He com-forts the dis - con-so-late with His re -

con-so-late with His re -

p

gard, with His re - gard, He com -

gard, with His re - gard, He com -

cresc. *f*

- forts them with His re - gard, He com - forts

cresc. *f*

forts them with His re - gard, He com - forts

the dis - con - so - late, He com -

the dis - con - so - late, He com -

p

sfz

dim.

p

- fortsthemwith His re-gard. Sing ye praise!

- fortsthemwith His re-gard. Sing ye praise!

p

Give ye thanks, pro - claim a - loud His good - ness!

Give ye thanks, pro - claim a - loud His good - ness!

ritard.

ritard.

ritard.

HOW BRIGHT APPEARS THE MORNING STAR

(S.A.)

Philip Nicolai, 1599
Translated by William Mercer
Revised, 1859

Philip Nicolai, 1599
*Harmonized by Johann Sebastian Bach (1685-1750)
Vocal arrangement by G.P.

Soprano

How bright ap-pears the morn - ing star, With mer - cy beam - ing
O Right-eous Branch, O Jes - se's Rod! Thou Son of man and

Alto

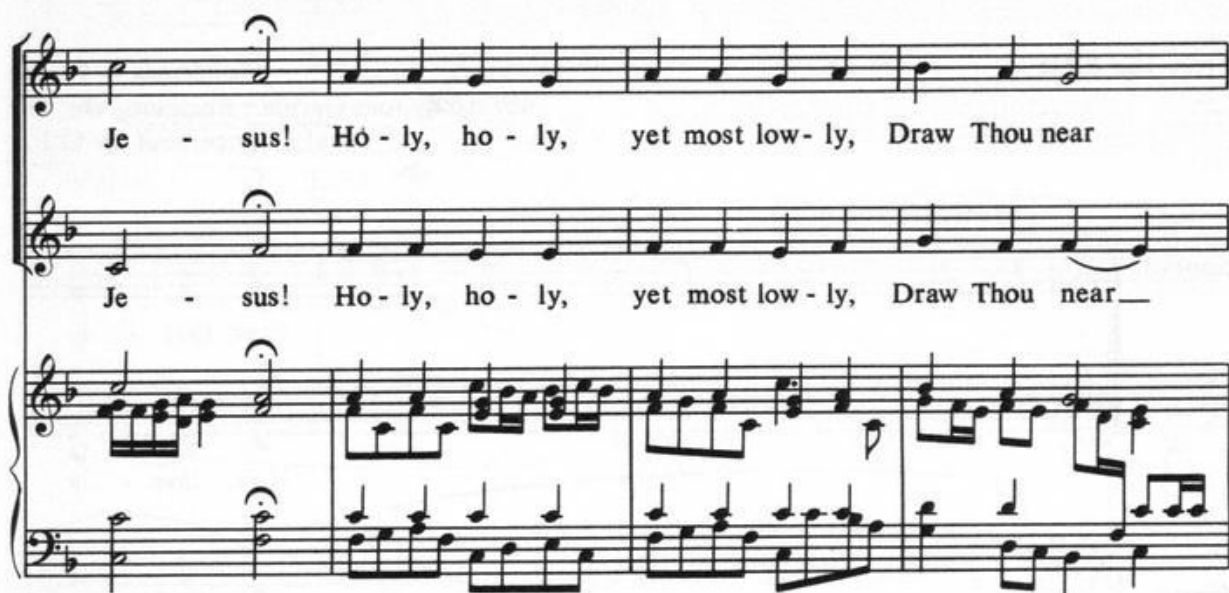
How bright ap-pears the morn - ing star, With mer - cy beam - ing
O Right-eous Branch, O Jes - se's Rod! Thou Son of man and

Piano
or
Organ

from a - far; The host of heav'n re - joic - es; Je - sus
Son of God! We, too, will lift our voic - es;

from a - far; The host of heav'n re - joic - es; Je - sus
Son of God! We, too, will lift our voic - es;

* From Cantata No. 1, "Wie schön leuchtet der Morgenstern."



Je - sus! Ho - ly, ho - ly, yet most low - ly, Draw Thou near

Je - sus! Ho - ly, ho - ly, yet most low - ly, Draw Thou near—

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth notes.



us, Great Em - man - uel, come and hear us.

us, Great Em - man - uel, come and— hear— us.

The second system continues the musical piece. The vocal staves end with a fermata on the final note. The piano accompaniment continues with a similar rhythmic pattern, concluding with a final chord.

HOW LOVELY IS THY DWELLING PLACE

(S.A.)

From the Bible

Johannes Brahms
 abridged from German Requiem, Op. 45
 Vocal arrangement by G.P.

Moderato con moto

Soprano

Alto

Piano or Organ

p *espressivo*

How love - ly

How love - ly

is — Thy dwell - ing place, O Lord — of

is — Thy dwell - ing place, O Lord — of

Hosts, O Lord of Hosts,

Hosts, O Lord of Hosts,

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with treble and bass staves. The vocal parts enter with the lyrics "Hosts, O Lord of Hosts,". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

Thy— dwell - ing place, O Lord —

Thy— dwell - ing place, O Lord —

The second system of the musical score. The vocal parts continue with the lyrics "Thy— dwell - ing place, O Lord —". The piano accompaniment continues with its characteristic flowing eighth-note pattern, with some harmonic changes in the right hand.

of Hosts! How love -

of Hosts!

The third system of the musical score. The vocal parts conclude the phrase with "of Hosts! How love -". The piano accompaniment features a more active eighth-note melody in the right hand, marked with *p* and *espressivo*. The system ends with a final chord in the piano.

ly is — Thy dwell - ing place, O

Lord — of Hosts! *p espressivo* How love -

p espressivo How love -

ly is — Thy dwell - ing - place, O

ly is Thy — dwell - ing - place, O

Lord _____ of Hosts!

Lord _____ of Hosts!

p

p

p

How love - ly

p

How love - ly

is — Thy dwell - ing - place, O Lord _____ of

is — Thy dwell - ing - place, O Lord _____ of

Hosts, O Lord of Hosts,
Hosts, O Lord of Hosts,

Thy — dwell — ing — place, O Lord —
Thy — dwell — ing — place, O Lord —

of Hosts!
of Hosts!

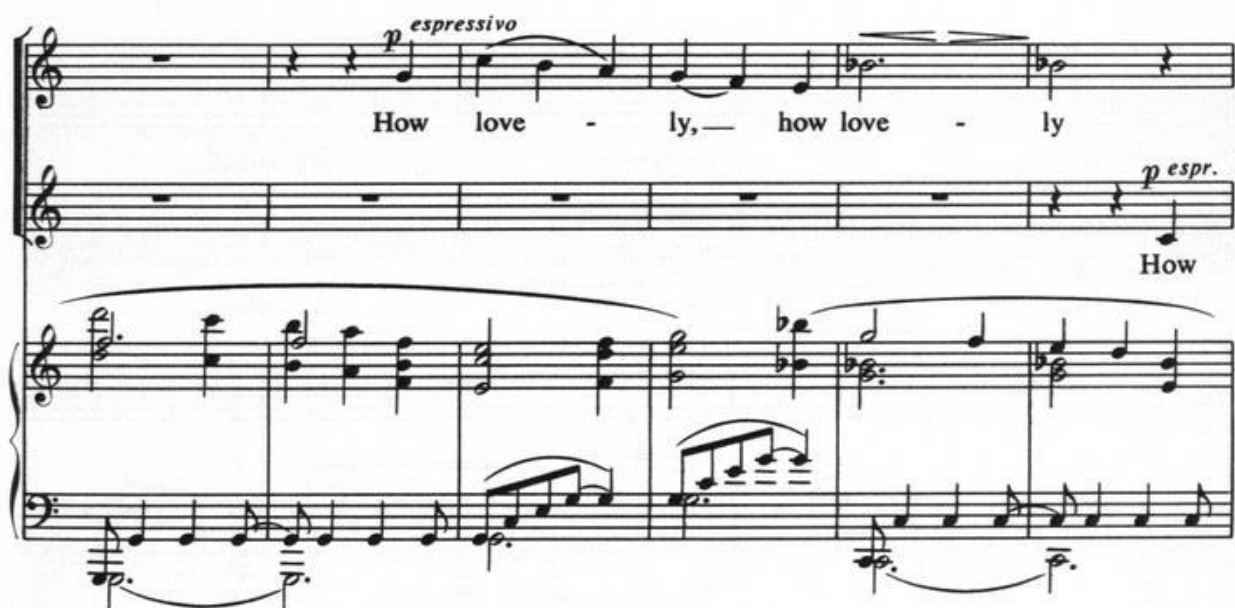
p

This musical score is for a hymn titled "Hosts, O Lord of Hosts". It is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand. The tempo is marked with a 'p' (piano) in the third system. The key signature has one sharp (F#), and the time signature is 4/4.



Piano introduction. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. The music is in a minor key, indicated by the flat sign on the B note in the first measure.

pp *p espr.*



Vocal entry. The vocal line begins with the lyrics "How love - ly, — how love - ly". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. The music is marked *p espressivo* and *p espr.*

p espressivo *p espr.*

How love - ly, — how love - ly

How



Continuation of the vocal and piano parts. The vocal line continues with the lyrics "love - ly, — how love - ly, how love -". The piano accompaniment remains consistent with the previous section.

love - ly, — how love - ly, how love -

how love - ly is - ly, how love - ly - Thy dwell - ing - place. is Thy dwell - ing - place.

p *cresc.* *p* *cresc.* *p legato* *cresc.* *p*

JEHOVAH! TO MY WORDS GIVE EAR
(Aria from "Occasional Oratorio")
(S.A.)

George Friedrich Händel
(Abridged) (1685-1759)
Vocal arrangement by G.P.

Larghetto

Piano or Organ

* Solo

Solo

L.H.

Solo

Solo

p

cresc.

mf

* The solo may be played by a violoncello

SOPRANO *espressivo* *p*

Je - ho - vah! Je - ho - vah! I pray you, give -

Solo *p* *Solo*

ear, I pray you, give ear,

cresc.

L.H. *Solo* *R.H.* *mf*

My med - i - ta - tions weigh! Je - ho - vah! Je -

p *mp*

ho - vah! My med - i - ta - tions weigh!

Solo *p*

SOPRANO

ALTO

mf *cresc.*

The voice of

The voice of

cresc. *mp*

my pe - ti - tion_ hear, To Thee a - lone, my

my pe - ti - tion hear,

p *cresc.*

Solo

p

God and_ King, to Thee I pray, to Thee a-lone, my

To Thee, my

God and King, I pray.

God and King,— I pray.

The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with various musical notations including slurs and dynamic markings.

p *espressivo*

The voice— of my— pe - ti - tion

The voice— of

p Solo

The piano accompaniment continues with a solo section marked *p* and *Solo*, featuring a melodic line in the right hand and a bass line in the left hand.

mf hear.— *p* To Thee— a - lone, my

mf my— pe - ti - tion hear.—

Solo to end

p

The piano accompaniment concludes with a solo section marked *p* and *Solo to end*, featuring a melodic line in the right hand and a bass line in the left hand.

God and King, to Thee I — pray, to Thee a-lone, my
To Thee, my

God and King I pray, ————— to
God — and King, I ——— pray, ————— to

piu lento
Thee a - lone, ————— my God and King, I pray.
piu lento
Thee a - lone, ————— my God and King, I pray.
piu lento

JESUS, WHEN WE GO TO REST

1st stanza Laba Nakti Jezau

Translated by E.C.C.

2nd stanza, G.P.

Traditional Lithuanian Evening Hymn

Harmonized by G.P.

In moderate time

Soprano

Alto

Piano or Organ

1. Je - sus, when we
2. May we rest in

1. Je - sus, when we
2. May we rest in

go to rest, May our sleep by— Thee be blest: Grant that Thy pro -
slum - ber deep, Trust - ing, know - ing— Thou wilt keep Us, with - in Thy

go to rest, May our sleep by— Thee be blest: Grant that Thy pro -
slum - ber deep, Trust - ing, know - ing— Thou wilt keep Us, with - in Thy

tect - ing grace Hold us— in its— safe em - brace; Je - sus, Lord of—
ten - der arms, Pure, and safe from world - ly harms. Je - sus, stead - fast

tect - ing— grace Hold us— in its safe em - brace; Je - sus, Lord of
ten - der— arms, Pure, and safe from world - ly harms. Je - sus, stead - fast

light, Bless our sleep this night; Keep us close to Thee, From all
friend, May we ev - er send Lov - ing thoughtsto Thee, Ev - er

1 *ritard.* *D.S.* 2
e - vil free. Je - sus, lov - ing Sav - iour, be near. Je -
faith - ful be.

1 *ritard.* *D.S.*
sus, lov - ing Sav - iour, be near.

JESU, WORD OF GOD INCARNATE

(Ave Verum)

G. P.

(S. A.) Wolfgang Amadeus Mozart (1756 - 1791)

Vocal arrangement by G. P.

Adagio *pp*

Soprano Hail gen - tle Je - su,
A - ve, — A - ve

Alto Hail gen - tle Je - su,
A - ve, — A - ve

Adagio *p*

Organ

Ped.

word of God in - car - nate, Of the Vir - gin Ma - ry
ve - rum - cor - pus, na - tum Ex Ma - ri - a Vir - gi -

word of God in - car - nate, Of the Vir - gin Ma - ry
ve - rum - cor - pus, na - tum Ex Ma - ri - a Vir - gi -

born; On the cross Thy sa - cred bod - y With
ne; Ve - re pas - sum, im - mo - la - tum In

born; On the cross Thy sa - cred bod - y
ne; Ve - re pas - sum, im - mo - la - tum

Man.

nails _____ for us men_ was torn.
cru - ce pro ho - mi - ne,

With nails for us men was torn.
In cru - ce pro ho - mi - ne,

p Now we pray_ that Thou_ wilt_ cleanse us
Cu - jus la - tus per - fo - ra - tum

p Now we pray that_ Thou wilt cleanse us
Cu - jus la - tus per - fo - ra - tum

p With the blood flow-ing from _____ Thy side, Give us
Ve - ro flu - xit_ san - gui - ne, E - sto

p With the blood flow-ing from _____ Thy side, Give us
Ve - ro flu - xit_ san - gui - ne, E - sto

pp

pp

pp

pp

Man.

cresc. sempre

of— Thy— bod - y bro - ken, In death, ——— in death's
no - bis— prae - gu - sta - tum In mor - tis ex -

cresc. sempre

of— Thy— bod - y bro - ken, In death, ——— in death's
no - bis— prae - gu - sta - tum In mor - tis ex -

cresc. sempre

an - guish spent, In death, ——— in death, ———
a - mi - ne, in mor -

Divide if possible; if not, sing lower notes

an - guish spent, In death, in death, ———
a - mi - ne, in mor -

f

dim. p pp

— in - death's an - guish spent.
- tis ex - a - mi - ne.

dim. p pp

— in - death's an - guish spent.
- tis ex - a - mi - ne.

dim. p pp

LO, HOW A ROSE E'ER BLOOMING!

(S.A.)

English version
by Dr. Theodore Baker

Mediaeval Folk Melody
Harmonized by Michael Praetorius (1571-1621)
Vocal arrangement by G.P.

In free style

mp

Soprano

1. Lo, how a Rose e'er bloom - ing From ten - der - stem - hath
2. I - sa - iah 'twas fore - told it, The Rose I — have - in

Alto

1. Lo how a Rose e'er bloom - ing From ten - der stem hath
2. I - sa - iah 'twas fore - told it, The Rose — I have in

In free style

mp

Piano
or
Organ

sprung! Of Jes - se's lin - eage com - ing As men of — old — have
mind, With Ma - ry we be - hold it, The Vir - gin - Moth - er

sprung! Of Jes - se's lin - eage com - ing As men — of old have
mind, With Ma - ry we be - hold it, The Vir - gin Moth - er

mf

sung.
kind. It came, a flow - ret bright,
To show God's love a - right,

mf

sung.
kind. It came, a flow - ret bright, _____
To show God's love a - right, _____

mf

mp *ritard.* *pp*

A - mid the cold of win - ter, When half - spent was the night.
She bore to men a Sav - ior, When half - spent was the night.

mp *ritard.* *pp*

A - mid the cold of win - ter, When half - spent was the night.
She bore to men a Sav - ior, When half - spent was the night.

mp *ritard.* *pp*

THE LORD BLESS YOU AND KEEP YOU

(Farewell Anthem with Sevenfold Amen)

(S.A.)

Peter C. Lutkin

Vocal arrangement by G.P.

Andante

Smoothly and deliberately

Soprano *p* The Lord bless you and keep— you, the Lord lift His coun- te- nance up—

Alto *p* The Lord bless you and keep— you, the Lord lift His coun- te- nance up—

Piano or Organ *Andante p*

on — you; and give you peace, and give you peace, the

on — you; and give you peace, and give you peace, the Lord.

poco cresc.

Lord make His face to shine up - on — you, and be gra - cious un - to

make His face to shine up - on — you, and be gra- cious,

poco cresc.

you, be gra-cious, the Lord be gra-cious, gra-cious un-to
and be gra-cious, the Lord be gra-cious, gra-cious un-to

dim. *p* *dim.* *p* *dim.*

you. A-men, A-men, A-

you. A-men, A-men, A-men,—

mp *cresc.* *f* *p* *cresc.* *cresc.*

**Divide if possible*

*If not possible to divide, altos sing upper notes from here to the end.

men, A-men, A-men, A-men.

A-men, A-men, A-men.

dim. *poco* *a* *poco* *e* *rit.* *pp*

dim. *poco* *a* *poco* *e* *rit.* *pp*

dim. *poco* *a* *poco* *e* *rit.* *pp*

LORD, FOR THY TENDER MERCIES' SAKE

(S.A.)

Richard Farrant (1530-1580)

Vocal arrangement by G.P.

Andante

mf

Soprano
Lord, for Thy ten - der mer - cies' sake, lay

Alto
Lord, for — Thy ten - der mer - cies' sake, lay

Andante

Piano
or
Organ
mf

not our sins to our charge, but for - give that is past, and

not our sins to our charge, but for - give that is past, and

give us grace to a - mend our sin - ful lives, to de -

give us grace to a - mend our sin - ful lives, to de -

cline from sin and in - cline to vir - tue, that we may

cline from sin and in - cline to vir - tue,

p

walk, that we may walk, may walk with a per - fect heart, —

p *cresc.*

that we may walk with a per - fect heart, that we may

cresc.

cresc. *p*

— that we may walk with a per - fect heart be - fore Thee

p

walk with a per - fect heart, with a per - fect heart be - fore Thee.

p

now and ev - er - more, that we may walk, that we may -

now and ev - er - more, that we may

walk, may walk with a per - fect heart, that we may

walk with a per - fect heart, that we may walk with a per - fect

walk with a per - fect heart be - fore Thee now and ev - er - more.

heart, with a per - fect heart be - fore Thee now and ev - er - more.

MY FATHER, FOR ANOTHER NIGHT

(Morning)

Henry W. Baker (1821-1877)

(S. A.)

From Wilkins Psalmody, 1699

Attributed to Henry Purcell (1658-1695)

Vocal arrangement by G. P.

Not too slowly

Soprano

1. My Fa - ther, for an - oth - er night of qui - et sleep and rest, For
2. Now with the new-born day I give my - self a - new to - Thee, That

Alto

1. My Fa - ther, for an - oth - er night of qui - et sleep and rest, For
2. Now with the new-born day I give my - self a - new to Thee, That

Piano
or
Organ

all the joy of morn - ing - light Thy ho - ly - name be - blest.
as Thou will - est - I may live, and what Thou will - est be.

all the joy of morn - ing light Thy ho - ly name be blest.
as Thou will - est I may live, and what Thou will - est be.

Melody

3. My Fa - ther, Thy child ac - cept_ and_ bless. And

Melody

3. My Fa - ther, for His sake, I pray Thy child ac - cept_ and_ bless; And

lead me by Thy_ grace to - day in paths of_ right - eous - ness.

lead me by Thy grace in paths of_ right - eous - ness.

NOW LET EVERY TONGUE ADORE THEE

(From "Sleepers, Awake")

(S.A.) Melody by Philipp Nicolai (1556-1608)

Harmony by Johann Sebastian Bach (1685-1750)

Vocal arrangement by G.P.

Moderato

Soprano

Now let ev - 'ry tongue a - dore Thee!
All Thy gates with pearl are glo - rious,

Alto

Now let ev - 'ry tongue a - dore Thee!
All Thy gates with pearl are glo - rious,

Piano
or
Organ

Let men with an - gels sing be - fore — Thee!
Where we par - take thro' faith vic - to - rious,

Let men with an - gels sing be - fore — Thee!
Where we par - take thro' faith vic - to - rious,

Let harps and cym - bals now u - nite!
With an - gels round Thy throne of light,

Let harps and cym - bals now u - nite!
With an - gels round Thy throne of light,

mp

No mor - tal eye hath seen, No mor - tal ear hath heard

mp

No mor - tal_ eye hath seen, No_ mor - tal ear_ hath heard

mp

cresc.

Such won - drous things; There - fore with joy our -

cresc.

Such won - drous_ things; There - fore_ with_ joy our -

cresc.

ff

song shall soar In praise to God for - ev - er - more.

ff

song shall soar In_ praise to_ God for ev - er - more.

ff

ONCE IN ROYAL DAVID'S CITY

Cecil Frances Alexander, 1848
Abridged, and 4th stanza alt.

Melody: Darnstadt, 1698
Harmonized by G.P.

In moderate time

Soprano

1. Once in roy - al Da - vid's ci - ty
2. He came down to earth from Heav - en,
3. And thro' all His won - drous child - hood,

Alto

1. Once in roy - al Da - vid's ci - ty
2. He came down to earth from Heav - en,
3. And thro' all His won - drous child - hood,

In moderate time

Piano or Organ

Stood a — low - ly cat - tle shed, Where a moth - er
Who is — God and Lord of all, And His shel - ter
He would hon - or and o - bey, Love and watch the

Stood a low - ly cat - tle shed, Where a moth - er
Who is God and Lord of all, And His shel - ter
He would hon - or and o - bey, Love and watch the

laid her ba-by, In a man-ger for His bed:
was a sta-ble, And His cra-dle was a stall;
low-ly maid-en In whose gen-tle arms He lay;

Ma-ry was that moth-er mild, Je-sus Christ, her lit-tle child..
With the poor and mean and low-ly, Liv'd on earth our Sav-iour ho-ly.
Chris-tian chil-dren all must be Mild, o-be-dient, good as He..

After stanza 3 *a tempo*

4. For He is our child-hood's pat-tern;

After stanza 3 *a tempo*

4. For He is our child-hood's pat-tern;

After stanza 3 *rit.* *a tempo*

Day by— day, like us He grew; He was lit - tle, weak, and help-less,

Day by— day, like us He grew; He was lit - tle, weak, and help-less,

Tears and— smiles like us He knew; And He shar - eth—

Tears and— smiles like us He knew; And He shar - eth—

rit.
all our— woe And our glad - ness, here be - low.

rit.
all our— woe And our glad - ness, here— be - low.

rit.

THE STRIFE IS O'ER, THE BATTLE DONE

89

Anonymus (18th century Latin)

Adapted from Giovanni Pierluigi da Palestrina, 1591

Translated by Rev. Francis Pott, 1861 (alt.)

Adapted by G.P.

Soprano

Alto

Piano or Organ

1. The strife is o'er, the bat-tle done, Vic-t'ry o'er death has now been won;

2. Death's might-y pow'r's have done their worst, But Je-sus hath His foes dis-pers'd;

3. Af-ter three days He rose a-gain, Glo-rious in tri-umph, still to reign;

4. He broke the heav-y chains of hell; Bars from high heav-en's por-tals fell;

5. Lord, by the stripes which wound-ed Thee, From death's dread sting Thy ser-vants free.

D.S.

won; Let our tri-um-phal song-be sung.

pers'd; Let shouts of joy and tri-umph burst.

reign; Let us sing praise in joy-ful strain. Al-le-lu-ia!

fell; Let hymn of praise His tri-umph tell!

free, That we may live and sing-to Thee.

D.S.

won; Let our tri-um-phal song-be sung.

pers'd; Let shouts of joy and tri-umph burst.

reign; Let us sing praise in joy-ful strain. Al-le-lu-ia!

fell; Let hymn of praise His tri-umph tell!

free, That we may live and sing-to Thee.

D.S.

TURN THY FACE FROM MY SINS

(S. A.)

Thomas Attwood (1765-1838)

Vocal arrangement by G. P.

Larghetto

Soprano

Turn Thy face from my sins,— and put out all my mis-

Piano or Organ

deeds.— Make me a clean heart, O God,— and re - new a right

spir - it with - in me, re - new, re - new, re - new, re - new a right

spir - it with - in me, re - new, a right spir - it with - in — me,

SOPRANO

Turn Thy face from my sins, — and put out all my mis -

ALTO

Turn Thy face from my sins, — and put out all my mis -

deeds. — Make me a clean heart, O God, — and re -

deeds. — Make me a clean heart, O God, — and re -

new a right spir - it with - in me, re - new, re - new, -

new a right - spir - it with in me, re - new,

re - new, re - new, a right spir - it with - in

re - new, re - new, a right spir - it with - in

me, re - new a right_ spir - it with - in — me.

me, re - new a right_ spir - it with - in — me.

SOPRANO

Cast me not a - way, — a - way, — from Thy pres - ence, and

take not Thy Ho - ly Spir - it — from me, and take not Thy Ho - ly

Spir - it — from me, Thy Ho - ly Spir - it — from — me.

Cast me not a - way, — a - way — from Thy

Cast me not a - way, — a - way from Thy

pres - ence, and take not Thy Ho - ly Spir - it —

from me, and take not Thy Ho - ly Spir - it —

from me, Thy Ho - ly Spir - it — from — me.

WE PLOW THE FIELDS

(S.A.)

Matthew Claudius, 1782 (abridged)
Translated by Jane M. Campbell, 1861

Meiningen, 1693
Harmonized by Felix Mendelssohn (1809-1847)
Vocal arrangement by G.P.

Soprano *mf*
We_ plow the fields, and scat - ter the good seed on the land, But_

Alto *mf*
We_ plow the fields, and scat - ter the good seed on the land, But_

Piano
or
Organ *mf*

it is fed and wa - tered by God's al - might - y hand; He

it is fed and wa - tered by God's al - might - y hand; He

sends the snow in win - ter, The warmth to swell the grain, The

sends the snow in win - ter, The warmth to— swell the— grain, The

breez - es and the sun - shine, And soft re - fresh - ing rain. Melody *mf*

breez - es and the sun - shine, And soft re - fresh - ing rain. We _ *mf*

Descant *mp*

We thank Thee, then, O Fa - ther, — For all things bright and good,

thank Thee, then, O Fa - ther, For all things bright and good, The _

The seed-time and the har-vest, Our life, our health, our food: No

seed-time and the har - vest, Our life, our health, our food: No

gifts have we to of - fer For all Thy love im - parts, —

gifts have we to of - fer For all Thy love im - parts, But

But — that which Thou de-sir - est, Our hum - ble, — thank-ful hearts.

that which Thou de - sir - est; Our hum - ble, thank - ful hearts.

WHILE SHEPHERDS WATCHED THEIR FLOCKS

Nahum Tate, 1700

Melody from T. Est's
Whole Book of Psalms, 1592
Harmonized by G.P.

mp

Soprano

1. While shep-herds watch'd their flocks by night, all seat-ed on the
3. "To you, in Da-vid's town, this day is born, of Da-vid's
5. Thus spake the ser-aph, and forth-with ap-pear'd a shin-ing

mp

Alto

1. While shep-herds watch'd their flocks by night, all seat-ed on the
3. "To you, in Da-vid's town, this day is born, of Da-vid's
5. Thus spake the ser-aph, and forth-with ap-pear'd a shin-ing

mp

Piano
or
Organ

ground, The An-gel of the Lord came down, and glo-ry shone a-round.
line, The Sav-ior, Who is Christ, the Lord; and this shall be the sign: (to ♪ for 6)
throng Of an-gels prais-ing God, who thus ad-dress'd their joy-ful song: *mf*

ground, The An-gel of the Lord came down, and glo-ry shone a-round. 2. "Fear
line, The Sav-ior, Who is Christ, the Lord; and this shall be the sign: 4. "The
throng Of an-gels prais-ing God, who thus ad-dress'd their joy-ful song: (to ♪ for 6) *mp*

p

"Fear not," said he, (dread had seized their mind);
"Heav-en-ly Babe there you'll find dis-play'd,

not," said he (for might-y dread had seized their trou-bled mind); "Glad
heav'n-ly Babe you there shall find to hu-man view dis-played, All

“Tid-ings of great joy I bring to all — man-kind.”
 Mean-ly wrapp’d in swath-ing bands, in man-ger laid.”

tid - ings of great joy I bring to you and all man - kind.”
 mean - ly wrapp’d in swath-ing bands, and in a man - ger laid.”

6. “All glo - ry be to God on high, And on the earth be peace; Good

6. “All glo - ry be to God on high, And on the earth be peace; Good

will hence-forth from heav’n to men be - gin, and nev - er cease.”

will hence-forth from heav’n to men be - gin, and nev - er cease.”

Volume I

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