

The aim and final reason of all music should be nothing else
but the Glory of God and the refreshment of the spirit.
~Johann Sebastian Bach

Medium High

To God Will I Sing

Vocal Solos for the Church Year

Compiled by Susan Palo Cherwien

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Come, Thou Long-Expected Jesus

Charles Wesley, 1707–1788

Jean Philippe Rameau, 1683–1764*
ed. Ronald A. Nelson

[♩ = c. 108]

The score is in 6/4 time with a tempo of approximately 108 beats per minute. It consists of three systems. The first system includes a Violin part (marked with two asterisks) and a Keyboard part. The second system continues the instrumental accompaniment. The third system introduces a Voice part with two verses of lyrics. The lyrics are: 1 Come, thou long-expect-ed Je-sus, born to; 2 Born thy peo-ple to de-liv-er, born a. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

* Taken from "Air Tendre" from the cantata *Diane et Acteon* - Paris: A. Durand et Fils, Editeurs, 1897.

** If the solo is performed without violin, the violin part may be incorporated into the accompaniment. The bass part of the continuo may be played on cello or bassoon. If that is not possible, consider strengthening the bass part if playing on the organ.

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Never Weather-Beaten Sail

Thomas Campion

Thomas Campion, 1567–1620
ed. SPC

Voice *p*
 1 Nev - er wea - ther - beat - en sail more will - ing bent to
 2 Ev - er bloom - ing are the joys of heav'n's high par - a -

Keyboard *p*

4
 shore, nev - er tir - ed pil - grim's limbs af -
 dise: Cold age deafs - ed not there our ears, nor

7
 fect - ed slum - ber more, than my wea - ry
 va - pour dims our eyes; glo - ry there the

From *1st Book of Ayres*, 1613

O Healing River

Text and tune: Fred Hellerman and Fran Minkoff
arr. David Cherwien

J = 104-112

Keyboard *mp*

6

O heal - ing riv - er. Send
land is parch - ing, this

12

down your wa - ters, send down your wa - ters
land is burn - ing, no seed is grow - ing

18 *mf*

up - on this land. O
in the bar - ren ground. O

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Open Now, My Heart

Öffne dich, mein ganzes Herze

Erdmann Neumeister, 1671–1756
tr. SPC

Johann Sebastian Bach, 1685–1750

[♩ = c. 76]

Keyboard

5 Voice

O - pen now, my heart in
Öff - ne dich, mein gan - zes

9 (tr)
wel - come,
Her - ze,

13 (tr) (tr)
o - pen now, my heart in wel - come, Je - sus comes
öff - ne dich, mein gan - zes Her - ze, Je - sus kömmt

From *Nun komm, der Heiden Heiland*, BWV 61

This aria was originally scored for voice and continuo (organ and cello).

Keyboard realization: David Cherwien

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for Marilyn Witte

The Lightener of the Stars

Celtic, trans. Alexander Carmichael

Robert Buckley Farlee

Peacefully (♩ = 72)

Keyboard

Sop. Glock.

Alto Xylo.

5 Voice

mp 9

Be - hold the Light-en-er

10

of the stars on the crests of the clouds, — and the chor-al-ists of the sky laud-ing

Text from *Carmina Gadelica, Vol. 1*, trans. and ed. by Alexander Carmichael (1832–1912).

* If the optional instruments are not used, the accompaniment may begin here.

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Christmas Day

Christopher Smart, 1722–1771

Robert Buckley Farlee

Light, dancing (♩ = c. 112)

Oboe*

mf

Keyboard

mf

3

Voice

mf

Na-ture's dec - o - ra - tions glis - ten far a - bove their u - sual trim;

5

birds on box and lau - rels lis - ten as so near the cher - ubs hymn.

* or C instrument.

Sweet Was the Song the Virgin Sang

William Ballet, 17th cent.
adapt. DNJ

arr. David N. Johnson, 1922–1987

Serene and tranquil (♩ = c. 66) *mp*

Voice

Keyboard

p

Sweet was the song the vir-gin sang; to

7 *pp*

Beth-le - hem she came and was de - liv-ered of a Son: Lo, Je - sus was his name. "Ah,

13 *rit.* *p a tempo*

lul - la - by my joy!" Sing-ing, "Lul-la - by my ba - by boy." She was de - liv-ered

19 *rit.* *pp a tempo*

of a Son: Lo, Je - sus was his name.

p

Tune: *The Sacred Harp*, 1859

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The Lone, Wild Bird

PROSPECT

Henry Richard McFadyen, 1877–1964

arr. David N. Johnson, 1922–1987

Slowly (♩ = c. 72)

Voice

Keyboard *mp*

6 *mp*

The lone, wild bird in lofty

12

flight is still with thee, nor leaves thy sight. And I am

18

thine! I rest in thee. Great Spirit, come, and rest in

Tune: A Southern Folktune

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When Christ's Appearing Was Made Known

Coelius Sedulius, c: 5th cent.; tr. composite

Wilbur Held

Wistfully (♩ = c. 72) *mf*

Voice

When Christ's ap - pear - ing

Keyboard *mf*

4

was made known, King Her - od trem - bled for his throne; but he who of - fers

8

heav'n - ly birth seeks not the king - doms of this earth.

12

The east - ern sa - ges saw from far and fol - lowed on his guid - ing star; by

The musical score is written for voice and keyboard. It begins with a treble clef, a 6/8 time signature, and a tempo marking of 'Wistfully' with a quarter note equal to approximately 72 beats per minute. The voice part starts with a whole rest followed by a half note 'When' and a quarter note 'Christ's', then a half note 'ap - pear - ing'. The keyboard accompaniment features a melody in the right hand and a bass line in the left hand, both marked 'mf'. The score is divided into four systems, each with a measure number (4, 8, 12) at the beginning. The lyrics are: 'was made known, King Her - od trem - bled for his throne; but he who of - fers heav'n - ly birth seeks not the king - doms of this earth. The east - ern sa - ges saw from far and fol - lowed on his guid - ing star; by'.

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