

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 a double asterisk) and a Keyboard part (treble and bass clefs). The second system continues the instrumental parts. 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 repeat signs and first/second endings for both the instrumental and vocal parts.

* 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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11

set thy peo - ple free; from our fears and sins re - lease us, let us
child, and yet a king; born to reign in us for - ev - er, now thy

15

find our rest in thee. Is - rael's
gra - cious king - dom bring. By thine

17

18

strength and con - so - la - tion, hope of all the earth thou art; dear de -
own e - ter - nal Spir - it rule in all our hearts a - lone; by thine

Never Weather-Beaten Sail

Thomas Champion

Thomas Champion, 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'ns high par - a -

Keyboard *p*

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

7
 fect - ed slum - ber our 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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49

Let the seed of free - dom

56

a - wake and flour - ish. Let the

62

deep roots nour - ish, let the tall stalks rise.

68

O heal - ing riv - er, send

Open Now, My Heart

Öffne dich, mein ganzes Herze

Erdmann Neumeister, 1671–1756

Johann Sebastian Bach, 1685–1750

tr. SPC

[♩ = 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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17 (tr)

— to dwell in thee, Je - sus comes to dwell in
 — und zie - het ein, Je - sus kömmt und zie - het

21

thee.
ein.

25

O - pen now, o - pen now,
 Öff - ne dich, öff - ne dich

29 (tr)

— my heart in wel - come, Je - sus
 — mein gan - zes Her - ze, Je - sus

for Marilyn Witte

The Lightener of the Stars

Celtic, trans. Alexander Carmichael

Robert Buckley Farlee

Peacefully (♩ = 72)

Keyboard

Sop. Glock.

Alto Xylo.

5 Voice

Be - hold the Light-en - er

9

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.

15 17 *mf*

him. Com - ing down with ac - claim from the

19

Fa - ther a - bove, harp and lyre of song sound - ing to him.

24 27 *mp*

Christ, thou ref - uge of my love,

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.

7

Bo-reas now no long - er win - ters

9

Tambourine

mp

10

on the des - o - la - ted coast; oaks no more are riv'n in splin - ters

12

by the whirl-wind and his host.

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

Key-board

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,

pp

13 *rit.* *p a tempo*

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

rit. *pp a tempo*

19

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

p

The musical score is written for voice and keyboard in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Serene and tranquil' with a quarter note equal to approximately 66 beats per minute. The score is divided into four systems. The first system (measures 1-6) features a voice line with a rest followed by the lyrics 'Sweet was the song the vir-gin sang; to' and a keyboard accompaniment starting with a piano (*p*) dynamic. The second system (measures 7-12) continues the voice line with 'Beth-le - hem she came and was de - liv-ered of a Son: Lo, Je - sus was his name. "Ah,' and the keyboard accompaniment. The third system (measures 13-18) includes the lyrics 'lul - la - by my joy!" Sing-ing, "Lul-la - by my ba - by boy." She was de - liv-ered' and features a ritardando (*rit.*) and a piano (*p*) dynamic with a tempo marking (*a tempo*). The fourth system (measures 19-24) concludes with the lyrics 'of a Son: Lo, Je - sus was his name.' and a piano (*p*) dynamic.

Tune: *The Sacred Harp*, 1859

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The Lone, Wild Bird

Henry Richard McFadyen, 1877–1964

 PROSPECT
 arr. David N. Johnson, 1922–1987

Slowly (♩ = c. 72)

Voice

Keyboard

mp

6 *mp*

The lone, wild bird in loft - y -

12

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

18

thine! I rest in thee. Great Spir - it, 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

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Make Me Pure, O Sacred Spirit

Reinigt mich, geweihte Kohlen

Tr. SPC

Georg Philipp Telemann, 1681–1767

Keyboard

$\text{♩} = c. 80$

8

15 **Voice**

Make me pure, O sa - cred
Rei - nigt mich, ge - weih - te

21 **tr**

Spir - it, touch my heart, my voice re - store. Make me pure,
Koh - len, rüh - ret Herz - und Lip - pen - an! Rei - nigt mich,

Keyboard realization: David Cherwien

From the Cantata for the Nativity of John the Baptist, "Die Kinder des Höchsten", from *Die harmonische Gottesdienst*, Georg Telemann's collection of cantatas for the church year. Originally scored for violin and continuo with high voice.

In memory of Carlo Palo
O Bread of Heaven
Panis angelicus

César Franck, 1822–1890
 arr. Susan Palo Cherwien

Tr. SPC

Poco lento (♩ = 69-74)

Keyboard

p dolce, molto cantabile

5

9

dim. *un poco rall.*

13 *mp*

O Bread of heav - en to mor - tals gi - ven,
 Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,

p a tempo

17

heav - en - ly bread of an - gels held in earth - ly fare.
 dat pa - nis coe - li - cus fi - gu - ris ter - mi - num.

* Organists omit lower octave throughout
 Tune: Mass in A

O Hail, Very Body

Ave verum corpus

Tr. SPC

Ernest Chausson, 1855–1899

Not too slowly (♩ = c. 58) *p*

Voice

Keyboard

p

O hail, ve - ry
A - ve ve - rum

6

bod - y, giv - en through Ma - ri - a vir - gin pure,
cor - pus, na - tum de Ma - ri - a vir - gi - ne,

11

poco più f

tru - ly of - fered, sore - ly suf - fered the cross for our mor - tal
ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi -

17 *poco rit.* *a tempo*
p
 cure, O hail, ve - ry bod - y
 ne, A - ve ve - rum cor - pus

23 *A little faster*
 giv - en through Ma - ri - a vir - gin pure.
 na - tum de Ma - ri - a vir - gi - ne.

28
 From whose bod - y
 Cu - jus la - tus

34 *cresc.*
 cruel - ly op - ened flowed forth
 per - fo - ra - tum, un - da

Psalm 22

David Cherwien

Voice

1 My God, my God,
why have you for- sak-en me? and are so far from
my cry, and from
the words of my dis-tress? 2 O my God, I cry in
the daytime, but you do not answer:

Organ

no Ped.

by night as well,
but I find no rest. 3 Yet you are the Ho-ly One,
enthroned upon the prai- ses of Israel.

4 Our ancestors put their trust in you; they trusted, and you de-liv-ered them. 5 They cried out to
you and were de-livered;

Ped.

Text from the *Psalter for the Christian People*, © 1993 The Order of St. Benedict, Inc. Published by The Liturgical Press, Collegeville, Minnesota. Reprinted with permission.

O Power Beyond All Season

O vis aeternitatis

Hildegard von Bingen
tr. SPC

Hildegard von Bingen, 1098–1179

O pow'r be - yond
O vis aeternitatis

all sea - son, who ar - rayed all that is
ni - ta - tis, quae o - mni - a or di - nas -

in your heart, through your Word
ti in cor - de tu - o, per Ver - bum tu - um

all that is was brought to be, just as you de -
o - mni - a cre - a - ta sunt, si - cut vo - lu - i -

sired, and your ve - ry Word
sti, et i - psum Ver - bum tu - um

put on the gar - ment of flesh
in - du - it car - nem in for - ma -

in that form which was drawn forth from
ti - o - ne il - la, quae e - duc - ta est de -

This is a free-flowing chant, not to be sung in strict rhythm. Middle grouped notes are generally shorter in duration than single notes, and accented syllables are generally longer in duration than unaccented syllables. Repeated tones on a single syllable simply denote a longer duration. The solo may be accompanied by a soft drone of an open fifth (E and B) by voices or organ. Additional tones may be improvised from the composition's scale as seems appropriate.

Holy Redeemer

O Jesu Christe

Johann Hermann Schein, 1586–1630
ed. Richard T. Gore

Tr. Georgia Otto and R.T. Gore

[Moderato con moto (♩ = c. 92)]

Violin *[p]*

Voice

Ho - ly Re - deem - er, Ho - ly Re - deem - er, God's
O Je - su Chri - ste, O Je - su Chri - ste, Got -

[Moderato con moto (♩ = c. 92)]

Organ
soft 8'
soft 16' 8' or cello

6

own Son, Ho-ly Re-deem - er, God's own Son, Ho-ly Re-deem - er,
- tes Sohn, O Je-su Chri - ste, Got - tes Sohn, O Je-su Chri - ste,

12

God's own Son, O may thy cross, O may thy cross, O may thy cross,
Got - tes Sohn, ach laß dein Kreuz, ach laß dein Kreuz, ach laß dein Kreuz,

17

17

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18

O may thy cross and thorn - y crown, thy tor - ture, pain, and an - guish'd cry be
 ach laß dein Kreuz und dūr - re Kron', dein Mar - ter, Angst und ro - tes Blut, an

Fingerings: # # # # 6 6 4 5 3 4 3 7 6 # #

26

my one hope, be my one hope, be my one hope when I shall die.
 mei-nem End, an mei-nem End, an mei-nem End mir komm'n zu gut.

Fingerings: ø ø 6 # 6 6 5 6 7 6 #

33 [*♩* = *♩*.]

Then ho - ly Sav - ior, Lord di - vine, then ho - ly Sav -
 O al - ler - süß - ter Her - re mein, O al - ler - süß -

Fingerings: 6 5 # 6 6 6 # # 6 #

We Are a Garden Walled Around

Isaac Watts, 1674–1748

Robert Buckley Farlee

Peacefully (♩ = 68)

Voice *mf*

Keyboard *mp*

We are a gar - den

walled a - round, cho - sen and made pe - cu - liar ground; a lit - tle spot in - closed by grace out

of the world's wide wil - der - ness. Like trees of myrrh and

spice we stand, plant - ed by God the Fa - ther's hand; and all his springs in

pp

p

The musical score is written in 4/4 time with a tempo of 68 beats per minute. It features a voice line and a keyboard accompaniment. The voice line begins with a rest for four measures, then enters with the lyrics 'We are a gar - den'. The keyboard accompaniment starts with a melody in the right hand and a bass line in the left hand. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning. The first system ends with a measure rest. The second system includes a triplet of eighth notes. The third system includes a measure rest and a change in dynamics to *pp* and *p*. The fourth system includes another triplet of eighth notes.

Halleluja

Georg Philipp Telemann, 1681–1767

Vivace [♩ = 92] *tr*

Voice

Hal-le - lu - ja, _____ hal-le - lu - ja, _____

Keyboard

4 _____ hal - le - lu - ja, _____

7 _____ hal - le - lu - ja! _____ Hal - le - lu - ja, _____

tr *tr*

From the Cantata for the Third Easter Feastday, “*Jauchzt ihr Christen*”

Give Me Jesus

African American Spiritual
arr. David Cherwien

African American Spiritual

Very slow, free, reflective (♩ = 63)

The musical score is arranged for Voice and Keyboard in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Very slow, free, reflective' with a quarter note equal to 63 beats per minute. The score is divided into three systems. The first system (measures 1-3) includes three vocal entries: '1 In the morn - ing when I rise, in the', '2 mid - night was my cry, dark', and '3 bout the break of day, just a -'. The keyboard accompaniment begins with a piano (*p*) dynamic. The second system (measures 4-6) features a vocal line with lyrics: 'morn - ing when I rise, in the morn - ing when I rise, mid - night was my cry, dark mid - night was my cry, bout the break of day, just a - bout the break of day,'. The keyboard accompaniment continues with various dynamics including *Red.* and ** Red.*. The third system (measures 7-9) includes the vocal line: 'give me Je - sus. Give me'. The keyboard accompaniment features a piano (*p*) dynamic and concludes with a *pp* dynamic. Performance markings include *Red.*, ** Red.*, and *pp*.

Souls of the Righteous

The Book of Wisdom
tr. the Very Rev. Dr. Stubbs, alt.

David N. Johnson, 1922–1987
adapt. Susan Palo Cherwien

Slow with rubato (♩ = ca. 56)

mp
 Voice: Souls of the right-teous, in the hand of God, nor

p
 Keyboard:

5 **mf** *dim.* *poco rit.* **mp** *a tempo* *cresc.*
 hurt, nor tor - ment com - eth them a - nigh; O ho - ly

mp *poco rit.* **p** *a tempo* **mf**

9 **mf** *cresc.* **f** *dim.* **mp** *dim.* *rit.*
 hope of im - mor - tal - i - ty! Souls of the right-teous, in the

f *dim.* **mp** *dim.* *rit.*

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13 *a tempo* ***p*** 15 ***p***

hand of God. _____ Souls of the righ - teous, in the

17 *dim.*

hand of God, _____ to eyes of those un-wise they seem _____ to _____
(men)

21 ***pp*** 22 ***mp***

die, but they are at peace, but lo, they are at

25 ***f***

peace! O fair - est lib - er - ty. O fair - est

Whosoever Does Not Receive the Kingdom

Mark 10: 14–15

Jan Bender, 1909–1994

Andante (♩ = 80)

4 *mf*

Voice

Who - so - ev - er does

Keyboard

L.H. *mp legato*

5

not re-ceive the king - dom of God_ like a child shall not, _____ shall not en - ter it.

10

Who - so - ev - er does not re - ceive the king - dom of God_ like a child shall not, shall

15

not en - ter it.

19 ♩ = 112

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For the Lord Will Lead

Doch der Herr, er leitet die Irrenden recht

Psalm 25: 8–9, 12–13

Tr. SPC

Felix Mendelssohn, 1809–1847

Opus. 112, no. 1

Allegretto (♩. = c. 66)

Voice

For the Lord will lead all the lost in the right; God
Doch der Herr, er lei - tet die Ir - ren - den recht. Er

Keyboard

5

teach - es the hum - ble the god - ly way. All who
leh - ret die Ir - ren - den sei - ne Weg'. Al - le,

9

fear you, might - y God, you shall in - struct and
die dich fürch - ten, Herr, du wirst sie un - ter -

13

show them the right - eous path, and
 wei - sen den be - sten Weg, und

pp

17

they shall dwell in stead - fast love and good - ness,
 ih - re See - le wird im Gu - ten woh - nen,

21

they shall dwell in stead - fast love and good - ness, and
 ih - re See - le wird im Gu - ten woh - nen, und

25

they shall dwell in stead - fast love and good - ness, they shall
 ih - re See - le wird im Gu - ten woh - nen, ih - re

The Lord Is My Shepherd

Psalm 23, KJV

David Schack

mp $\text{♩} = 60$

Voice

The Lord is my Shep-herd; I'll not want. He mak - eth

me to lie down in green pas-tures; he lead-eth me be - side the

still wa - ters. He re - stor-eth my soul;

he lead - eth me in the paths of righ - teous-ness for

Keyboard

mp

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18

his ² name's ² sake. Yea, though I walk through the

23

val - ley of the shad - ow of death, I'll fear no e - vil, for thou art

27

with me; thy rod and thy staff, ² they com - fort me.

31

Thou pre - par - est a ta - ble be - fore me in the pres - ence of mine

Blessing

John Newton, 1725–1807

Richard Proulx

Gently moving (♩ = 63)

Keyboard *Soft 8' mp*

Man.

5 Voice *mp*

May the grace of Christ our Sav - ior, and the Fa - ther's bound - less

a tempo

8 love, with the Ho - ly Spir - it's fa - vor,

11 rest up - on us* from a - bove.

mf ³ +4'

Ped.

*alt. text for wedding: them

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O God of Love

O God of Mercy

William Vaughan Jenkins, 1868–1920, alt.
*Godfrey Thring, 1823–1903, alt.

ST. MARY MAGDALENE
Gerre Hancock
arr. Paul Bouman

Andante (♩ = 60)

Oboe (C Instrument) *mp*

Voice

Keyboard *mp*

4

5

mp

1 O God of love, _____ to thee we bow, _____
1 O God of mer - cy, _____ God of light _____

5

* Alternate text for general use

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Arr. copyright © 1986 Paul Bouman. Used by permission.

7

— and pray for these be - fore thee now,
— in love and mer - cy in - fi - nite,

9

that, close - ly knit in ho - ly vow, they may in thee be
teach us, as ev - er in your sight, to live our lives in

12

p *mp* *mf*

one.
you.

Vocalise

Gabriel Fauré, 1845–1924

Adagio molto tranquillo (♩ = 80) *mp* *legato sempre*

Voice

Ah or oh

Keyboard

mp

4

7

10 *mf*

11 *mf*

12 *mf*

13 *mf*

14 *mf*

15 *p* *espress.*

16 *p*

17 *p*

18 *mf* *cresc.* (9)

19 *mf*

20 *mf* *cresc.* (9)

Wedding Song

Ruth 1:16

adapt. Frederick M. Otto

*Heinrich Schütz, 1585–1672

[♩ = c. 120]

Voice

Whith-er thou go-est there

Keyboard**

(Ped.) (no Ped.) 6 6

5

al - so will I go, and where thou lodg - est there al - so will I lodge, thy land be my land and

9

thy God. be my God. O bid me not, O bid me not to leave thee, O bid me not, O bid

13 Ritornello

me not to leave thee.

6 # [b] 6 (b)6 [6] [6] b [6] [6]

[6] # [b] 5 6 6 5 6 6

*Realization of figured bass by Ludwig Lenel.

**Ritornello: 8', 4', 1' flutes + 2 2/3

Accompaniment: 8', 4' flutes

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Christmas Day

Oboe (or C Instrument)

Robert Buckley Farlee

Light, dancing (♩ = c. 112)

Musical score for Oboe (or C Instrument) in 11/8 time, key of B-flat major. The score consists of six staves of music. The first staff begins with a *mf* dynamic and a fermata. The second staff has a measure rest of 9 measures. The third staff has a measure rest of 2 measures. The fourth staff has measure rests of 15 and 3 measures, with dynamics *mp* and *f* indicated. The fifth staff has a measure rest of 21 measures. The sixth staff continues the melodic line.

Tambourine

Light, dancing (♩ = c. 112)

Musical score for Tambourine in 11/8 time, key of B-flat major. The score consists of five staves of rhythmic notation. The first staff has a measure rest of 7 measures, followed by rhythmic patterns with a *mp* dynamic. The second staff continues the rhythmic patterns. The third staff has a measure rest of 15 measures, followed by a measure rest of 4 measures, and then rhythmic patterns with a *mf* dynamic. The fourth staff continues the rhythmic patterns. The fifth staff has a measure rest of 21 measures.